

Puccini
Madama Butterfly
Act I

VIOLINI I:

ALLEGRO ♩ = 132

ff *vigoroso*

♩ = 132
ALLEGRO

This block contains the first system of the musical score. It features a Violini I staff and a Piano grand staff. The Violini I staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with a forte (ff) dynamic and a 'vigoroso' marking. The Piano grand staff also has a key signature of two flats and a 2/4 time signature. The right hand of the piano part is marked with 'ff' and 'vigoroso'. The left hand of the piano part has a 7-measure rest in the first measure, followed by whole notes in the subsequent measures. The system is divided into four measures.

This block contains the second system of the musical score, continuing the Violini I and Piano parts from the first system. The Violini I staff continues with eighth and sixteenth note patterns. The Piano right hand continues with similar rhythmic patterns, while the left hand remains with whole notes. The system is divided into four measures.

The first system of the musical score, measures 1-4, features three vocal staves and a grand piano accompaniment. The vocal staves (Soprano, Alto, and Bass) contain melodic lines with various ornaments and slurs. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

The second system of the musical score, measures 5-8, continues the vocal and piano parts. The vocal staves show further melodic development with slurs and ornaments. The piano accompaniment maintains its rhythmic pattern, with some changes in the bass line. The key signature remains two flats, and the time signature is 4/4.

VIOLONCELLI e CONTRABASSI

The third system of the musical score, measures 9-12, includes the Viola and Cello/Bass parts. The Viola part (top staff) has a melodic line with slurs and ornaments. The Cello/Bass part (bottom staff) features a rhythmic pattern with slurs and ornaments. The key signature is two flats, and the time signature is 4/4. The dynamic marking *ff ruvidamente* is present.

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, divided into two parts. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the musical score consists of two staves. The top staff is the vocal part, and the bottom staff is the piano accompaniment. A box containing the number '2' is located above the first measure of the vocal staff. The key signature remains B-flat major. The time signature is 4/4. The music continues with similar rhythmic patterns. The piano part features a strong, rhythmic accompaniment. The word *stringendo* is written above the piano staff in the third measure, indicating a tempo increase.

The third system of the musical score consists of two staves. The top staff is the vocal part, and the bottom staff is the piano accompaniment. The key signature remains B-flat major. The time signature is 4/4. The music continues with similar rhythmic patterns. The piano part features a strong, rhythmic accompaniment. The system concludes with a double bar line and a repeat sign, indicating the end of the section.

SI ALZA IL SIPARIO.

(Dalla camera in fondo alla ca

The first system of the musical score is in 2/4 time, key of B-flat major. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with eighth notes and slurs, while the bass staff provides harmonic support with chords and moving lines. The system consists of three measures.

setta, Gorō, con molti inchini, introduce Pinkerton, al quale con grande prosopopea, ma sem-

The second system continues the piano introduction. It begins with the instruction *sempre stringendo...* (always increasing tempo). The treble staff continues the melodic development, and the bass staff has a more active role. The system ends with a measure marked *m.s.* (maestros).

pre ossequente fa ammirare in dettaglio la piccola casa. Gorō fa scorrere una parete nel fon-

The third system of the musical score shows further development of the piano introduction. A triplet of eighth notes is marked in the treble staff. The bass staff continues with a steady accompaniment. The system consists of three measures.

do, e ne spiega lo scopo a Pinkerton)

The fourth system begins with a triplet of eighth notes in the treble staff, marked with a '3' in a box. The system concludes with the instruction *ritornando a tempo f* (returning to tempo, forte). The treble staff has a melodic line, and the bass staff has a more active role.

The fifth system of the musical score continues the piano introduction. It features a melodic line in the treble staff and a more active bass staff. The system consists of four measures.

4

f

ff

(si avanzano un poco sul terrazzo)

5

ALL. MOD. to ♩ = 116

mf

il 1° quarto trattenuto

il 1° quarto trattenuto

a tempo

mf

PINKERTON (sorpreso per quanto ha visto, dice a Goro:)

GORO

E sof_fit_to...e pa_re_ti... (godendo delle sorprese di Pinkerton)

Vanno e ven_gono a

meno forte

marcato

mf

il 1° quarto trattenuto

il 1° quarto trattenuto

GORO

pro - va a norma che vi gio - va nel - lo stes - so lo - ca - le

*a tempo**marcato**mf**p*

GORO

al - ter - nar nuovi aspetti ai consu - e - ti.

*marcato**mf*

PINKERTON (cercando intorno)

Il ni - do nu - zia - al do - v'è?

GORO

(accenna a due locali)

Qui, o là... se -

p

GORO

- con - do ...

6

*marcato**p**mf**poco animando*

PINKERTON

Meno

An - ch'es - so a dop - pio fon - do! La

*Meno**f**p*PINKERTON *rall:..... a tempo*

(stupito)

sa - la?

Al l'a - per - to?...

GORO

(mostra la terrazza)

(fa scorrere la parete verso la terrazza)

Ec - col

p
P rall. col canto..... a tempo

Meno

f p

GORO *a tempo*

Un fian_co scor - re...

p m.s. a tempo

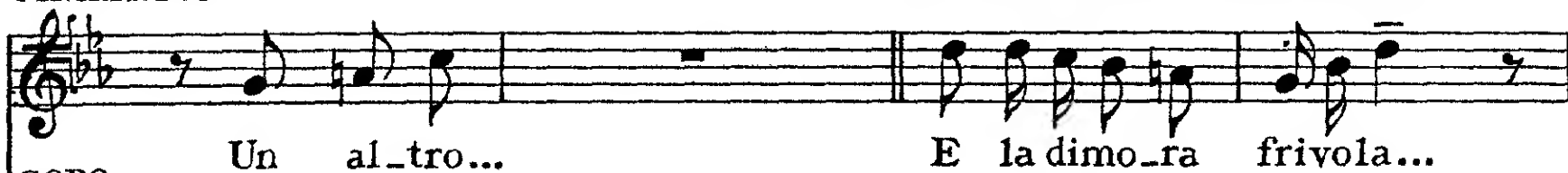
PINKERTON (mentre Goro fa scorrere le pareti)

7 Ca_pi - scol... ca - pi - scol...

f p

PINKERTON

UN POCO MENO COME PRIMA



GORO

Scivola!

UN POCO MENO COME PRIMA



GORO (protestando)

Sal_da come u_na tor_re da ter-ra, fi-no al

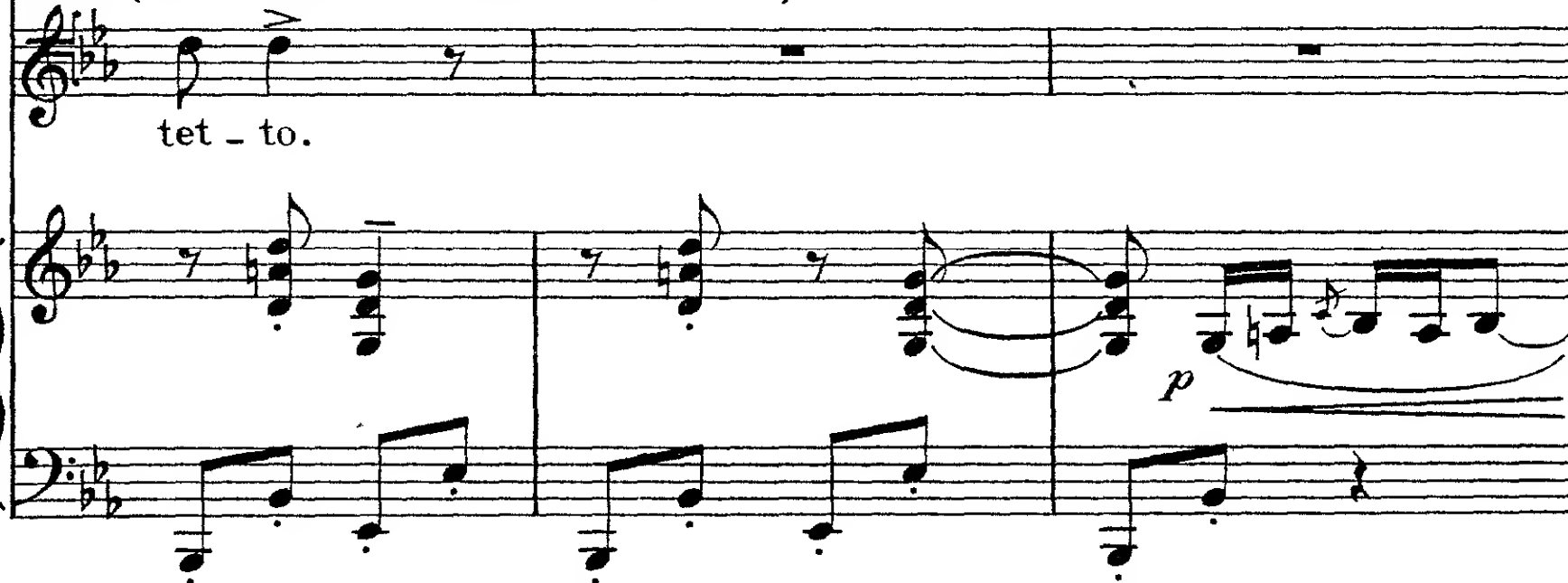


PINKERTON

È una ca_sa a sof_fiet_to.

GORO (invita Pinkerton a scendere in giardino)

tet-to.



(Goro batte tre volte le mani palma a palma)

mf cres. *f* *ff*

(entrano due uomini ed una donna che umilmente e lenti si ge-

8 *AND.^{te} LENTO* ♩ = 66

p sensibile

nuflettono sulla terrazza innanzi a Pinkerton)

GORO

(con voce un po' nasale, accennando)

Que - sta è la ca - me -

GORO

(lezioso)

- rie - ra che del-la vostra spo - sa fu già serva amo -

GORO *MUOVERE UN POCO*

- ro - sa.

Il cuoco...

il ser-vi-

*MUOVERE UN POCO**p**m.s.**m.d.*

PINKERTON

(impaziente) >

I nomi?

GORO

- tor..... Son con - fu - si del grande o - no-re.

*m.s.**m.d.**m.s.*GORO (indicando Suzuki)
*caricato rall.**I^o TEMPO*

Miss Nuvo-la leg - - - - - gie-ra.

9

*I^o TEMPO**m.d.**rall.**pp*

(indicando l'altro servo)

GORO (indicando un servo)

comicamente gentile

Rag-gio di sol na - scen - te.

E - sa - la a -

GORO

- ro - mi.

ALLEGRO ♩ = 120

10

*p**f**p**p*

Piano introduction for the first system. The right hand features a melodic line with a 7-measure rest, followed by a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with eighth notes and chords.

SUZUKI (sempre in ginocchio, ma fatta ardita rialza la testa)

Vocal and piano accompaniment for Suzuki's first line. The vocal line begins with a 7-measure rest, then enters with the lyrics. The piano accompaniment consists of a simple harmonic pattern in the right hand and a more active line in the left hand.

Sor-ri - de Vostro O - no - re? Il ri - so è frut-to e

SUZUKI

Vocal and piano accompaniment for Suzuki's second line. The vocal line continues with the lyrics. The piano accompaniment features a more complex harmonic structure with chords and moving lines in both hands.

fio-re. Dis-se il sa - vio O-cu - na - ma: dei cruc - ci la

SUZUKI

Vocal and piano accompaniment for Suzuki's third line. The vocal line includes a repeat sign and a 3/4 measure rest. The piano accompaniment features a 3/4 measure rest and a forte section marked *marcato*. The system concludes with a *Ped.* (Pedal) instruction.

tra - ma smaglia il sor - ri - so. *marcato*

11

Ped.

SUZUKI (Scende nel giardino, seguendo Pinkerton che si allontana sorridendo)

mf *f* *dim.* *

SUZUKI

POCO MENO

Schiude alla perla il gu - scio, a_pre all'uomo l'u - scio del

POCO MENO

pp

dolce

p

SUZUKI

A Tempo

Pa - ra - di - so. Pro-fu-mo de-gli De - i... Fon-ta-na della

A Tempo

p

SUZUKI

vi - ta... Dis-se il sa - vio O - cu - na - ma: dei cruc - ci la

f

(b)

(b)

SUZUKI (Pinkerton è distratto e seccato)

trama smaglia il sor-ri-so.

(accorgendosi che Pinkerton comincia ad essere infastidito dalla loquela di Suzuki batte tre volte le mani)

(i tre si alzano e fuggono rapidamente rientrando in casa)

12

*deciso**ff**p**mf*

PINKERTON

ANDANTE

6

A chiacchiere co-stei mi par cosmopo-

ANDANTE

PINKERTON

ALL.^o MOD.^{to}

(a Goro che è andato verso il fondo ad osservare)

-li-ta.

ALL.^o MOD.^{to}

Che guar-di?

GORO

Se non giun-ge an-cor la spo-sa.

13

rit.

PINKERTON

Tut - to è pron - ta?

GORO

A Tempo

O - gni

p

PINKERTON

Gran per - la di sen - sa - le!
(ringrazia con profondo inchino)

GORO

co - sa.

cres.

crescendo sempre

GORO
ALL.^{to} MOD.^{to} ♩ = 112

Qui ver - ran:.....

ALL.^{to} MOD.^{to} ♩ = 112

GORO

l'Uf - fi - cia - le del re - gi - stro, i pa - ren - ti,

GORO

il vostro Con - so - le, la fi - dan - za - ta.

LEGNI

GORO

Qui si firma l'at-to e il ma-trimo-nio è fat-to.

PINKERTON

E son molti i pa- - renti?

GORO

La suo-ce-ra, la

15

*leggerissimo**pp*

GORO

'nonna, lo zio Bonzo

(che non ci degne-rà di sua pre-

pp

GORO

- sen - za) e cu - gi - ni, e le cu - gi - ne... Met -

pp

più piano

GORO

- tiam fra gli ascen - den - ti... ed i col - la - te - ra - li, un

p

pp

GORO

due doz - zi - ne. Quanto alla discen -

cres.

f

mf

5 16

GORO

(con malizia ossequente)

- den - za... prov - vederanno assa - i Vo - stra Gra - zia e la

p

sensibile

PINKERTON

GORO *tratt. a tempo* Gran per - la di sen -

bel - la Butter - fly.....
tratt. a tempo

p

PINKERTON

(Goro ringrazia con un profondo inchino)

- sa - le!

(dall' interno, un po' lontano)

SHARPLESS *f* E su - da e ar - rampi - ca! sbuf - fa, in - ciampi - ca!

p *ff*

GORO (ch'è accorso al fondo, annuncia a Pinkerton)

(si prosterne innanzi al Console)

Il Consol sa - le. (entra sbuffando)

SHARPLESS

17 Ah!... quei

p

PINKERTON

(va incontro al Console: i due si stringono la mano)

SHARPLESS

Be - ne ar - ri -

ciot - to - li

mi han - no sfia - ca - to!

PINKERTON

GORO - va - to.

(al Console)

Pre - sto

SHARPLESS

Be - ne ar - ri - va - to.

Ouff!

PINKERTON

(indicando il panorama)

Go - ro

qual - che ri - sto - ro.

Ma

(Goro entra in casa frettoloso)

(sbuffando e guardando intorno)

SHARPLESS

Al - to.

PINKERTON

18 bel-lo!

f

SHARPLESS (contemplando la città ed il mare sottoposti)

Naga - sa - ki, il

ff *p* *f*

SHARPLESS

ma-re, il por-to... *sentito*

f *mf* *p* *f* *sentito*

PINKERTON

(accenna alla casa) 3 e u-na ca -

mf *p* *f* *f*

(Goro viene frettoloso dalla casa,

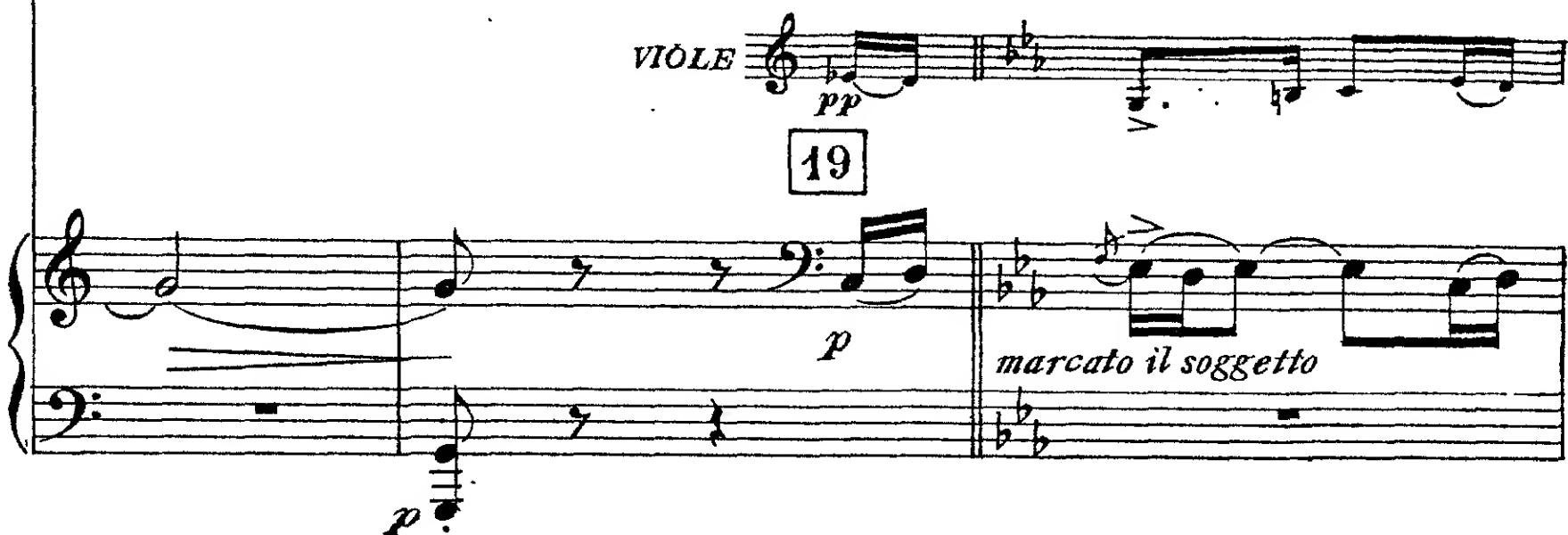
PINKERTON



VIOLE

pp

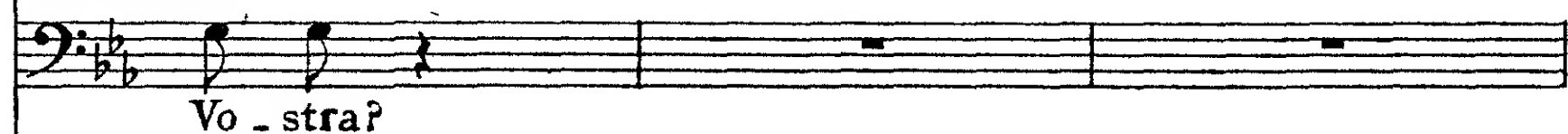
19



seguito dai due servi: portano bicchieri e bottiglie che depongono sulla terrazza; i due servi
PINKERTON

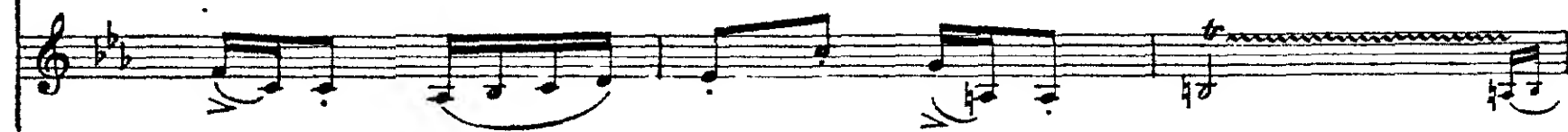


SHARPLESS



rientrano in casa e Goro si dà a preparare le bevande)

PINKERTON



PINKERTON

con fa - col - tà, o - gni

This system contains the first vocal line for Pinkerton, the piano accompaniment, and a vocal line for another character. The vocal line begins with a whole rest followed by a half note G4, then eighth notes A4, B4, and C5, and finally a half note D5. The piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The second vocal line consists of a continuous eighth-note scale descending from G4 to D3.

PINKERTON

me - se, di re - scin - de - rei pat - ti.

pp

This system contains the second vocal line for Pinkerton, the piano accompaniment, and a vocal line for another character. The vocal line continues with eighth notes D4, C4, B3, and A3, followed by a half note G3. The piano accompaniment continues with the same eighth-note patterns. The second vocal line continues its eighth-note scale from D3 down to G2. A piano (*pp*) dynamic marking is placed below the piano accompaniment.

PINKERTON

So - no in que - sto pa - e - se

mf

This system contains the third vocal line for Pinkerton, the piano accompaniment, and a vocal line for another character. The vocal line begins with a whole rest, followed by eighth notes G3, F3, and E3, then a half note D3. The piano accompaniment continues with the eighth-note patterns. The second vocal line continues its eighth-note scale from G2 down to D2. A mezzo-forte (*mf*) dynamic marking is placed below the piano accompaniment.

PINKERTON

20 e - la - sti - ci del par, ca - se e con -

p

PINKERTON

- trat - ti.

SHARPLESS

E l'uomo e -

f *p*

PINKERTON

Cer - to.

SHARPLESS

- sper - to ne pro - fit - ta.

stringendo

(Pinkerton e Sharpless si siedono sulla terrazza dove Goro ha preparato le bevande)

pp VUOTA *pp*

ALL.^o SOST.^{to} CON SPIRITO ♩ = 112

21

PINKERTON

(con franchezza)

cantando

Do - vun - que al mondo

PINKERTON

lo Yankee va - ga - bon - do si go - de e traffi - ca

PINKERTON

sprez - zan - do ri - schi. Af -

cantando *sentito*

22

PINKERTON

First system of the musical score for Pinkerton. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. The lyrics are: - fon - da l'án - cora al - la ven - tu - ra..... The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features arpeggiated chords and moving lines in both hands.

- fon - da l'án - cora al - la ven - tu - ra.....

PINKERTON

(s'interrompe per offrire da bere a Sharpless)

Second system of the musical score. The vocal line has a rest followed by the lyrics: Milk-Funch, o. The piano accompaniment features triplet figures in the right hand and sustained chords in the left hand. Dynamics include *p* (piano) and *f* (forte).

Milk-Funch, o

PINKERTON

(riprendendo)

Third system of the musical score. The vocal line begins with the lyrics: Wis - ky? followed by a measure with a boxed number 23, then *sentito*, and ends with Af -. The piano accompaniment continues with arpeggiated figures. Dynamics include *p* and *f*.

Wis - ky? 23 *sentito* Af -

PINKERTON

Fourth system of the musical score, which is a continuation of the first system. The vocal line has the lyrics: - fon - da l'án - cora al - la ven - tu - ra. The piano accompaniment continues with arpeggiated chords.

- fon - da l'án - cora al - la ven - tu - ra

PINKERTON

poco.....

fin - chè u - na raf - fi - ca scom - pi - - gli

P crescendo.....

p cres.

PINKERTON

a.....poco allarg.

na - - ve e or - meg - gi, albe - ra - tu - - ra.....

poco allarg:.....

f

f

Ped * *Ped.* *

PINKERTON

A Tempo

24

La vita ei non ap - pa - ga se non fa suo te -

A Tempo *sentito*

p *pp*

PINKERTON *poco rall.**a tempo*

- sor i fio - ri d' o - gni pla - ga, ..

SHARPLESS

È un fa - ci - le van -

*poco rall.**p a tempo*PINKERTON (continuando) *poco rall.**a tempo*

d' o - gni bel - la gli a - mor

SHARPLESS

- ge - lo ...

è un fa - ci - le van -

*poco rall.**p a tempo**Sostenendo*

SHARPLESS

- ge - lo che fa la vi - ta va - ga ma

*dolce**p Sostenendo*

SHARPLESS

che intri_stisce il cor.....

p *cres.* *e allarg:*.....*I.^o TEMPO - Sostenendo*

PINKERTON

Vin - to si tuf - fa,

la sor - te rac - ciuf - fa.

25

I.^o TEMPO - Sostenendo

PINKERTON

Il suo ta - len - to

fa in o - gni do - ve. Così mi

PINKERTON

spo-so all'u-so giap-po - ne - se per no-ve - cen - to - no - ve

PINKERTON

an - ni. Sal - vo a pro - sciogliermi ogni me-se.

SHARPLESS

È un

dolce

rit:.....

a tempo

SHARPLESS

fa - ci - le van - ge - lo.

(si alza, toccando il bicchiere con Sharpless)

PINKERTON

«A - me - ri - ca for e - ver!»

SHARPLESS

«A - me - ri - ca for

26

ff

SHARPLESS

(Pinkerton e Sharpless si siedono ancora sulla terrazza)

e - ver!»

Ed è beLla la

f m.d.

Ped.

*

GORO

(Goro che ha udito, si affaccia al terrazzo premuroso ed insinuante)

ALLEGRETTO MOSSO ♩ = 112

SHARPLESS

Una ghirlanda di fio - ri fre - schi.

spo - sa ?

ALLEGRETTO MOSSO ♩ = 112
*dolce**p**p*

GORO

poco rit:.....

U - na stel - - la dai rag - gi d'o - - ro.

poco rit:.....

This musical block contains the first vocal line for Goro. It is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are "U - na stel - - la dai rag - gi d'o - - ro." Below the vocal staff is a piano accompaniment consisting of two staves. The right hand plays chords and single notes, while the left hand plays a simple bass line with some chords. There are two instances of the tempo marking "poco rit:" with dotted lines indicating a gradual slowing down.

GORO

a tempo cres:.....

27 E per nul - la: sol cen - - to yen.

a tempo cres:.....

p cres.

p

This musical block contains the second vocal line for Goro, starting at measure 27. The vocal staff continues with eighth and quarter notes. The lyrics are "E per nul - la: sol cen - - to yen." The piano accompaniment continues with similar textures. The tempo marking "a tempo cres:" is repeated. Dynamics include "p" (piano) and "cres." (crescendo).

GORO (al Console)

Se Vo - stra Gra - zia mi co - man - da ce

m.s.

This musical block contains the third vocal line for Goro, marked "(al Console)". The vocal staff continues with eighth and quarter notes. The lyrics are "Se Vo - stra Gra - zia mi co - man - da ce". The piano accompaniment continues with similar textures. The tempo marking "m.s." (maestros) is present.

PINKERTON (con viva impazienza, alzandosi) *a tempo* (Goro corre)
Va, con-du-ci-la Goro.

GORO *poco rit.* (Il Console ridendo, ringrazia e si alza pure)

n'ho un as-sor-ti-men-to.

a tempo

p poco rit:..... f

in fondo e scompare discendendo il colle)

28

pp

dim. *p poco meno*

SHARPLESS

Qua-le sma-nia vi

PINKERTON

poco rall. Non so!... non
pren-de! Sa - reste addi-rit-tu - ra cot-to?
poco rall.

PINKERTON

p *rall.* *mf*
so! Di - pen-de dal grado di cot - tu - ra! A -
rall.:..... mf

ALL.^{to} MODERATO ♩ = 104
PINKERTON



29 *ALL.^{to} MODERATO* ♩ = 104

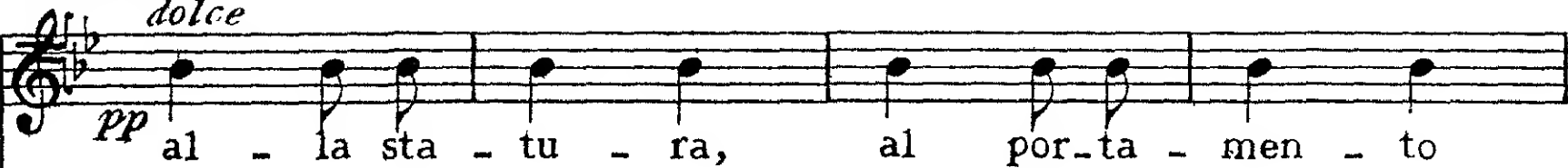


PINKERTON

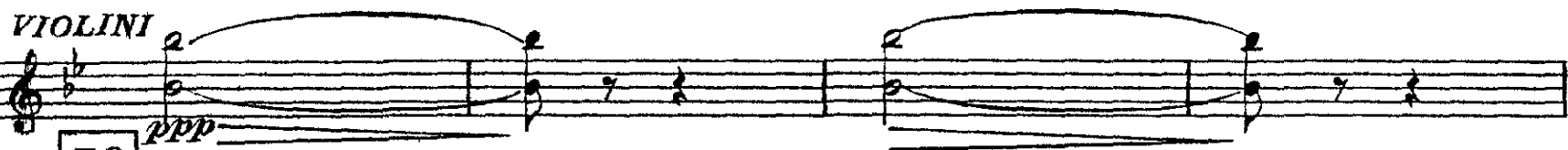


PINKERTON

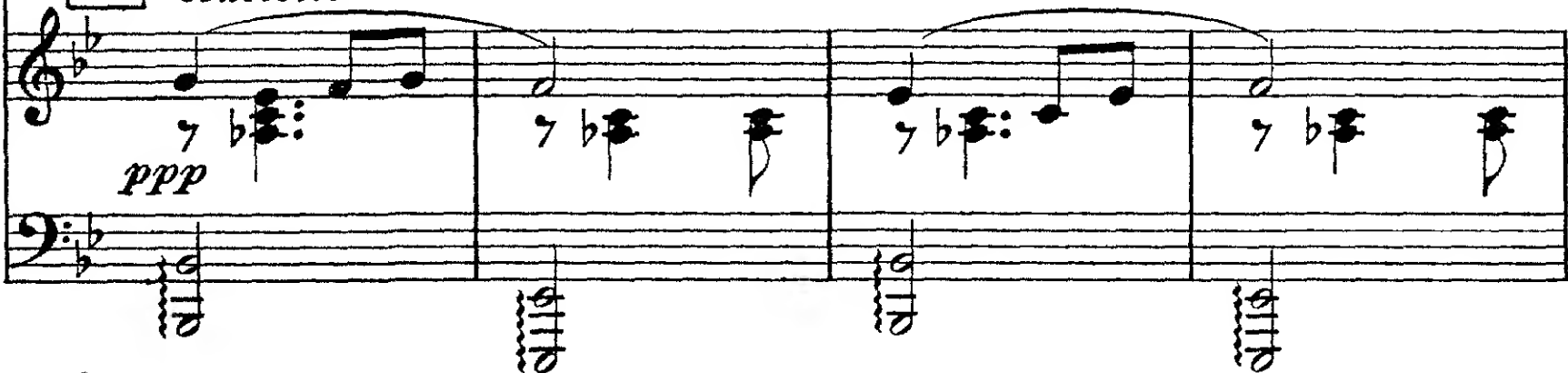


PINKERTON
dolce

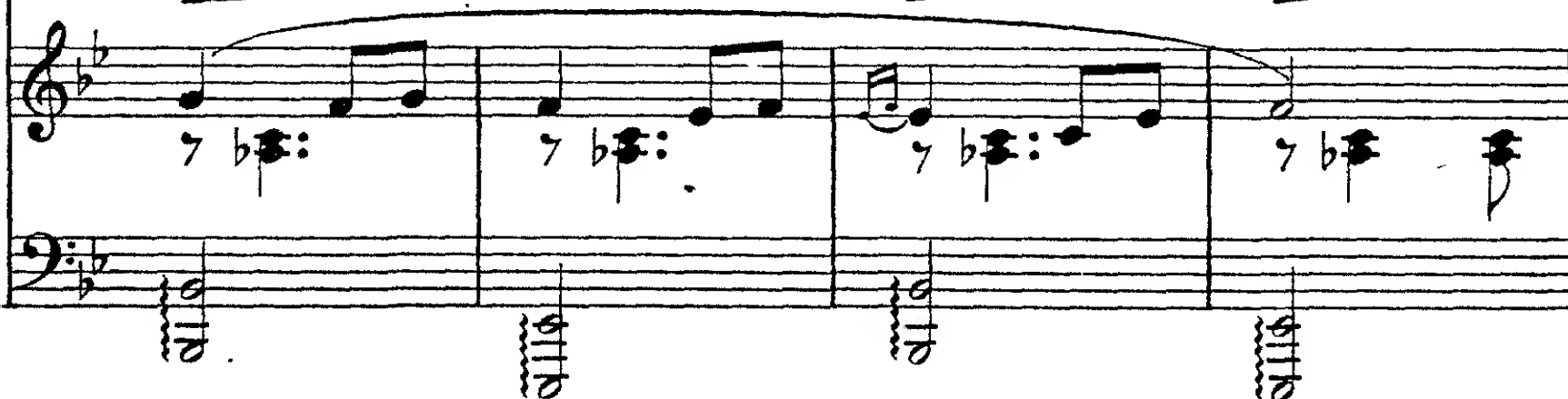
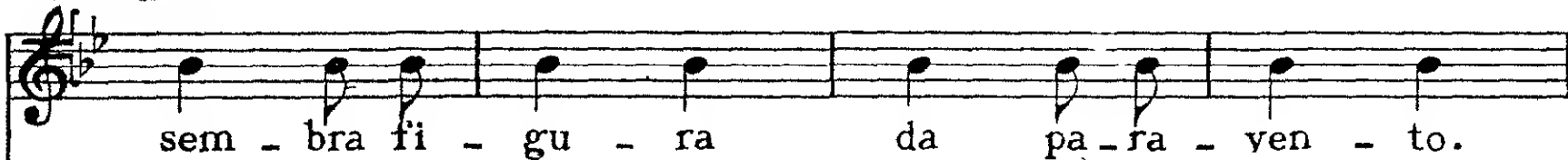
VIOLINI



30

sensibile

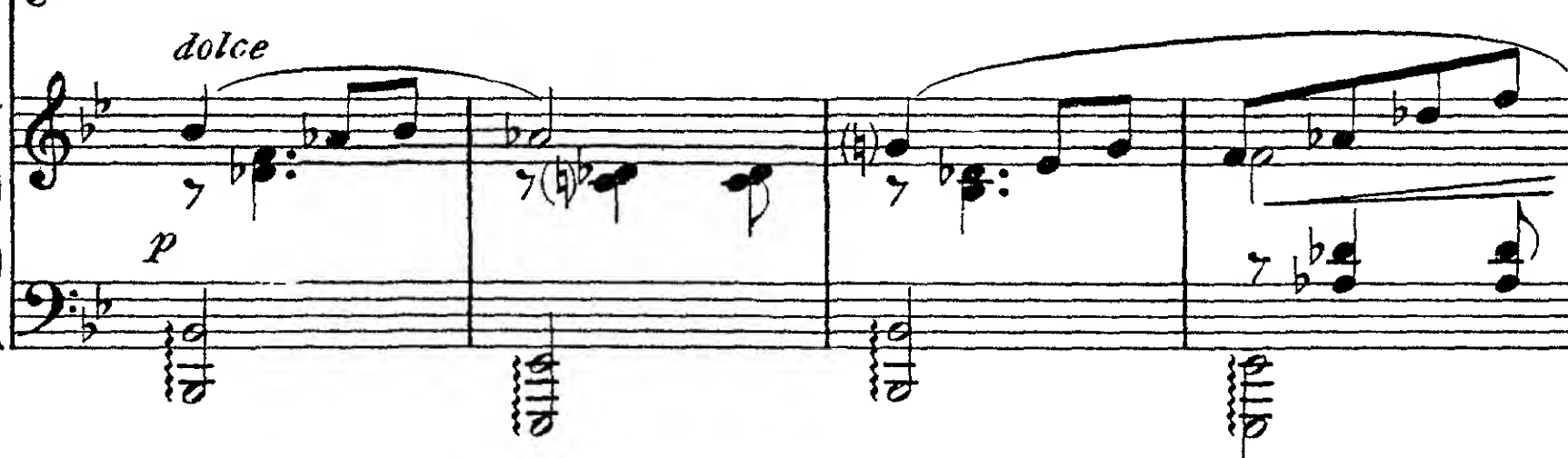
PINKERTON



PINKERTON



LEGNI

*dolce*

PINKERTON

co - me con su - bi - to mo - to si stac - ca, qual

m.d. *mf*

This block contains the first vocal line for Pinkerton. The melody is written on a single staff in G major (one sharp). It begins with a half note C4, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4. The lyrics are "co - me con su - bi - to mo - to si stac - ca, qual". The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand. The first measure is marked *m.d.* and the last measure is marked *mf*.

PINKERTON

far - fal - let - ta svo - laz - za e po - sa

31 *mf leggero*

This block contains the second vocal line for Pinkerton. The melody is written on a single staff in G major. It begins with a half note C4, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4. The lyrics are "far - fal - let - ta svo - laz - za e po - sa". The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand. The first measure is marked *mf leggero* and the last measure is marked *mf*.

PINKERTON

con tal gra - ziet - ta si - len - zī - o - sa

pp

This block contains the third vocal line for Pinkerton. The melody is written on a single staff in G major. It begins with a half note C4, followed by a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4. The lyrics are "con tal gra - ziet - ta si - len - zī - o - sa". The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand. The first measure is marked *pp*.

Sostenendo un poco *allarg. ma poco* *a tempo*

PINKERTON

che di rin - correrla fu - ror m'as - sa - le.....

Sostenendo un poco *allarg. ma poco* *a tempo*

mf

Led. * *Led.* * *Led.* *

PINKERTON

poco ritard:.....

..... se pu - re in - franger - ne do - ves - si l'a -

p *poco ritard:.....*

PINKERTON

al tempo I^o

32 *al tempo I^o*

- le.

mf *p*

(seriamente e bonario)

SHARPLESS

p

Ier l'altro, il Conso - la - to sen' ven - ne a vi - si -

SHARPLESS

- tar! Io non la vi-di, ma l'u-dii par-lar. Di sua

SHARPLESS

voce il mi-ste-ro l'a-ni-ma mi col-pi. Cer-to quando è sin-

ritenuto

rit col canto..

SHARPLESS

- cer l'amor par-la co-sì..... Sa-reb-be gran pec-

a tempo

Ped.

SHARPLESS

- ca-to..... le lie-vi a-li strap-par..... e de-so-

poco rit. dolcissimo

pp poco rit:..... a tempo

SHARPLESS



SHARPLESS

_ lar for-se un cre - du - lo cuor.....

cres.

f

This musical score for Sharpless features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G2, followed by eighth notes A2 and B2, then a quarter note C3, and continues with a series of chords and single notes. The piano accompaniment starts with a half note G2 in the bass and a half note A2 in the treble, followed by a series of chords and single notes. The tempo is marked 'cres.' and the dynamics are 'f'.

PINKERTON



PINKERTON

Con-so-le mio gar - ba - to, queta - te-vi! Si

f

This musical score for Pinkerton features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of chords and single notes. The piano accompaniment starts with a half note G4 in the bass and a half note A4 in the treble, followed by a series of chords and single notes. The tempo is marked 'f'.

PINKERTON



PINKERTON

sa,..... la vo-stra e-tà è di

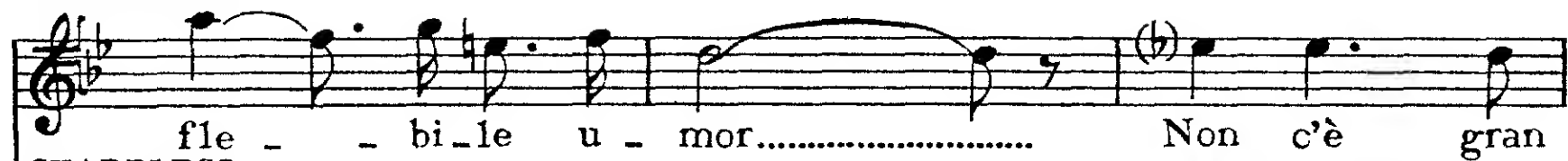
SHARPLESS

Sa-reb - be gran pec - ca - - - to...

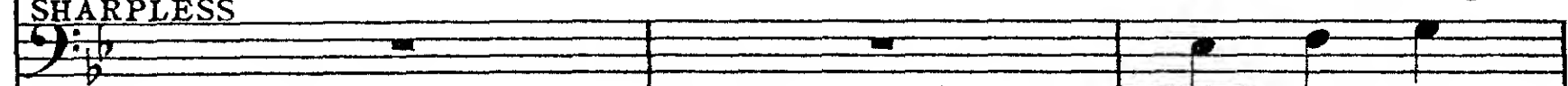
(b)

This musical score for Pinkerton and Sharpless features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of chords and single notes. The piano accompaniment starts with a half note G4 in the bass and a half note A4 in the treble, followed by a series of chords and single notes. The tempo is marked 'f'.

PINKERTON



SHARPLESS



34

Quel - la di -

*allargando un poco*.....*

PINKERTON



SHARPLESS



- vi - na..... mi - te vo - ci - na.....

allargando un poco.....

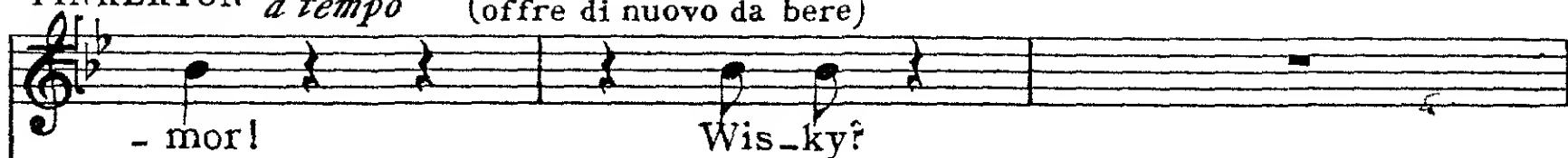
PINKERTON



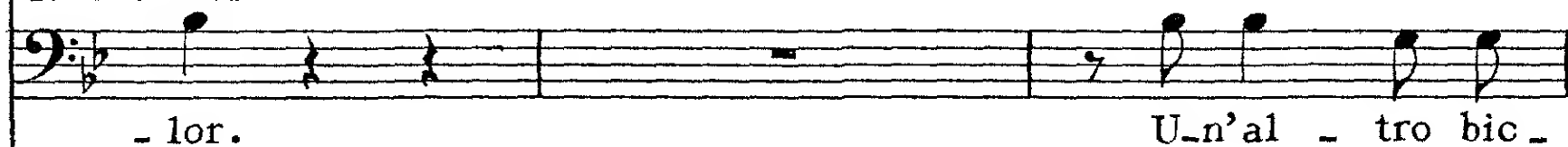
SHARPLESS

*f* non do - vreb - be dar no - te di do -

PINKERTON *a tempo* (offre di nuovo da bere)



SHARPLESS



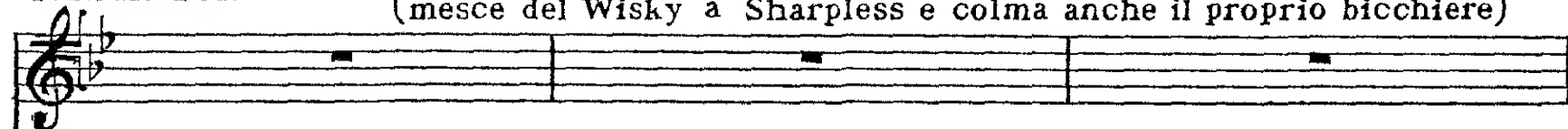
55

a tempo

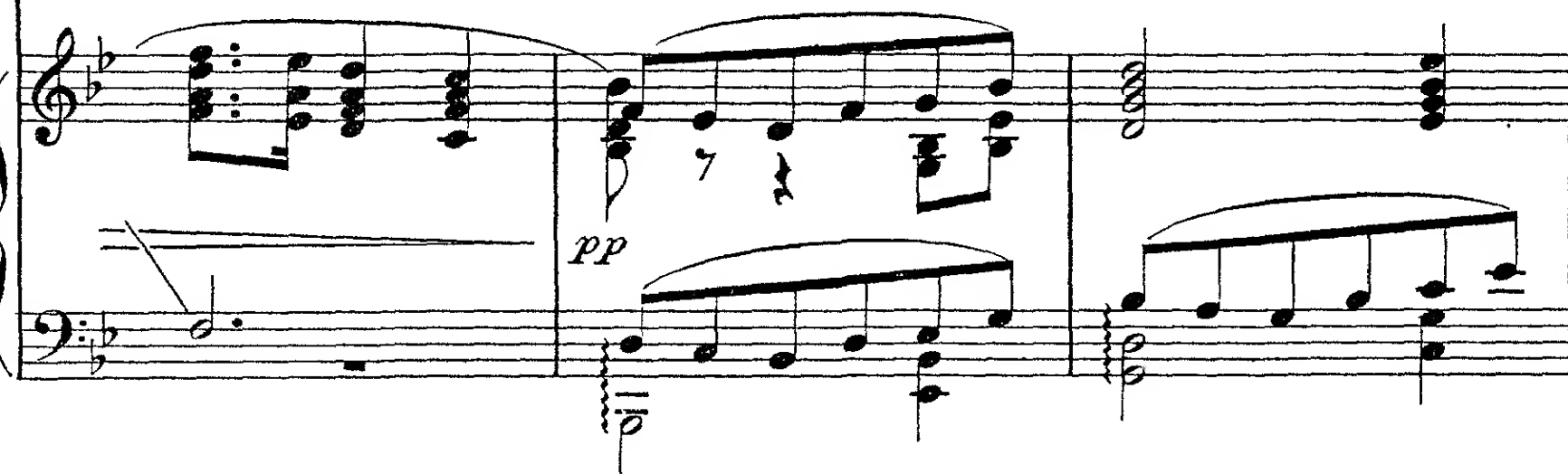
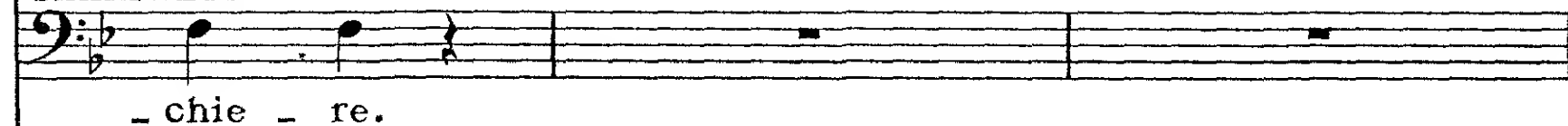


PINKERTON

(mesce del Wisky a Sharpless e colma anche il proprio bicchiere)

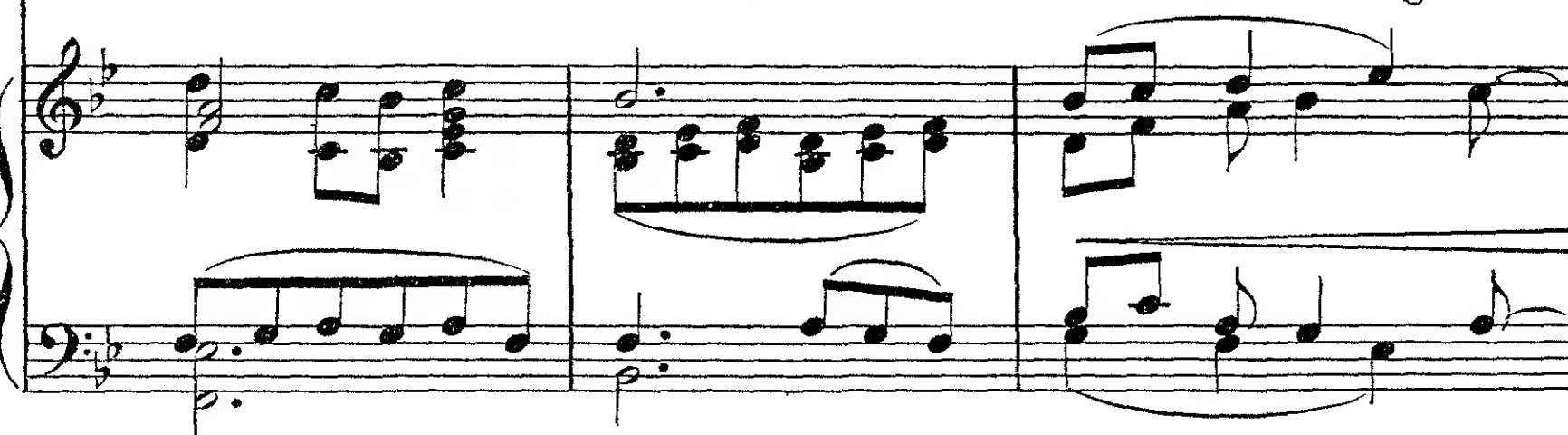


SHARPLESS



SHARPLESS

(leva il calice)



PINKERTON

(leva esso pure il bicchiere)

SHARPLESS

E al giorno in cui mi sposo -

- ta - na.

36

PINKERTON

poco allarg:.....

- rò con ve - re noz - ze

a u - na

poco allarg:.....

mf

Ped.

*

PINKERTON

affrett:.....

ve - ra.....

spo - sa... a - me - ri - ca - - -

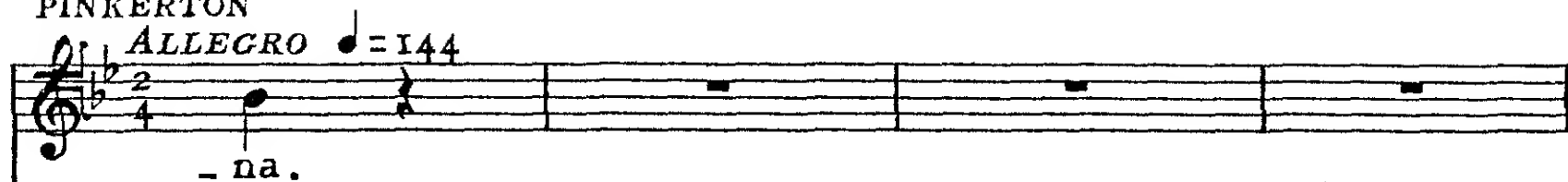
col canto.....

Ped.

*

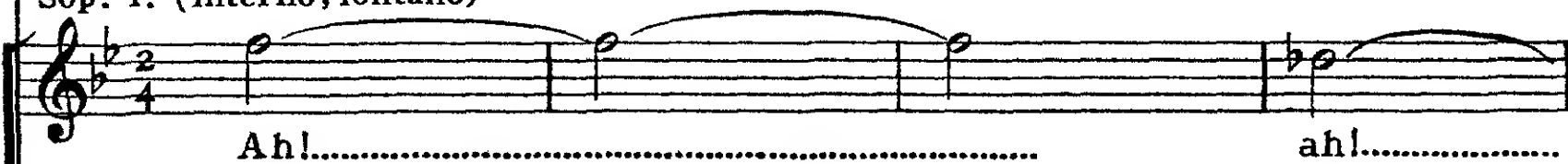
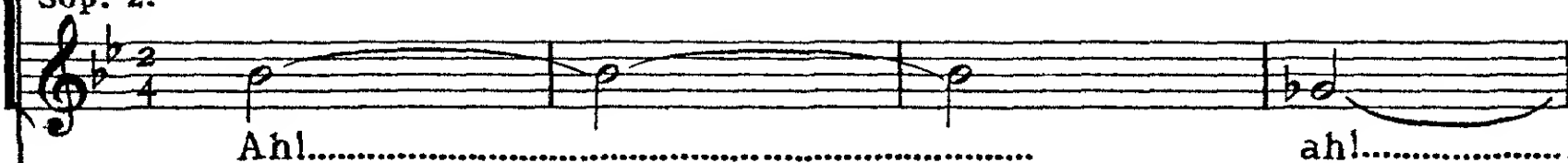
PINKERTON

ALLEGRO ♩ = 144



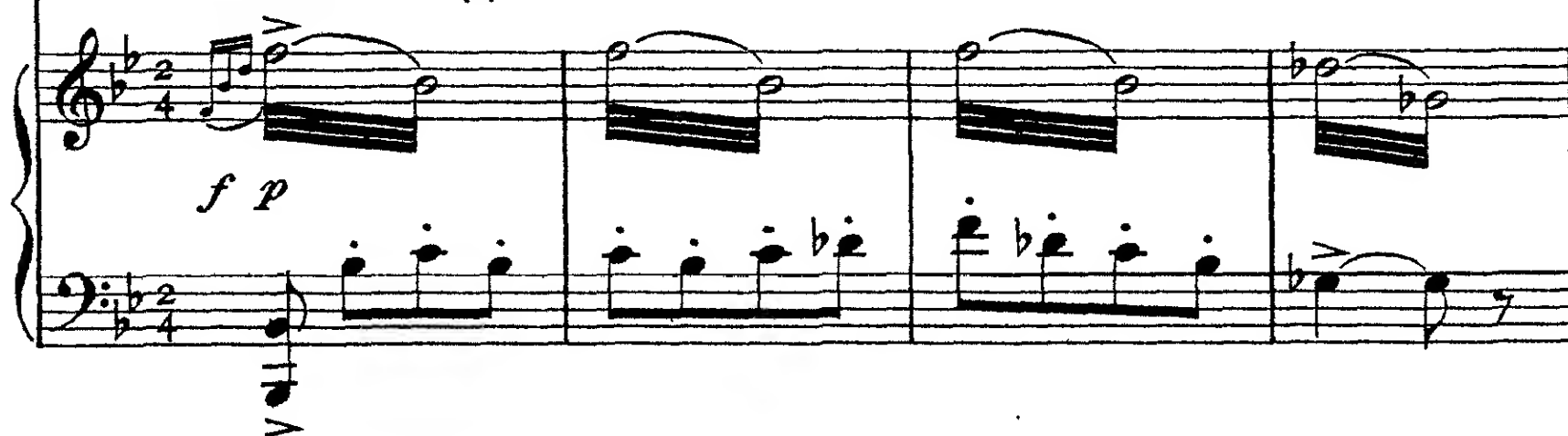
GORO (riappare correndo affannato dal basso della collina)

(accenna verso il sentiero)

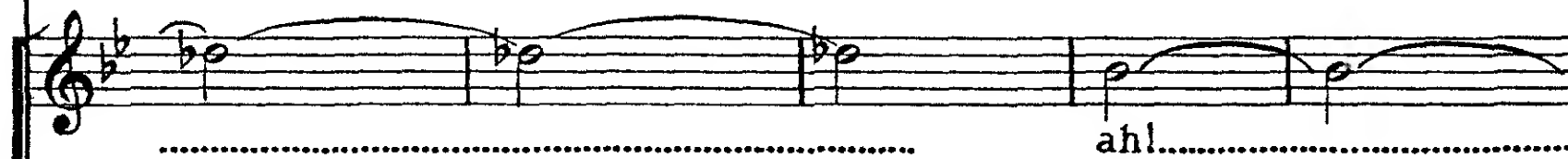
Sop! 1^a (interno, lontano)Sop! 2^a

37

ALLEGRO ♩ = 144



GORO



GORO (Pinkerton e Sharpless si recano in fondo al giardino osservando verso il

musical score for Goro, measures 37-40. The vocal line begins with the lyrics "sì o." and features a melodic line with a dotted line indicating a continuation. The piano accompaniment includes a box with the number 38 and the dynamic marking *pp cres.*

sentiero della collina)

Ah! ah! ah! ah!

Ah! ah! ah! ah!

musical score for Goro, measures 41-44. The vocal line features the lyrics "Ah! ah! ah! ah!" and "Ah! ah! ah! ah!". The piano accompaniment includes the dynamic marking *f*.

rall:.....

ah! Quan-to cie-lo! quan-to

ah! Quan-to cie-lo! quan-to

dim. e rall. p rall:.....

musical score for Goro, measures 45-48. The vocal line features the lyrics "ah! Quan-to cie-lo! quan-to" and "ah! Quan-to cie-lo! quan-to". The piano accompaniment includes the dynamic marking *dim. e rall.* and *p rall:.....*.

LARGO ♩ = 60

BUTTERFLY (interno)

(sempre interno)

mar!

mar!

39

LARGO ♩ = 60

ppp

Ped. * *Ped.* *

BUTTERFLY

An - co - ra un pas - so or

Sop. 1.ⁱ

Quan - to cie - lo! quan - to mar!.....

Sop. 2.^{di} e 3.ⁱ

Quan - to cie - lo! quan - to mar!.....

Ped.

BUTTERFLY

via..... A - spet-ta.

Co-me sei tar - da. Ec-co la

Co-me sei tar - da. Ec-co la

Ped. * Ped. *

BUTTERFLY

(serenamente)

Spi - ra sul

vet - ta. Guar - da, guar - da quan - ti fior!

vet - ta. Guar - da, guar - da quan - ti fior!

Ped. *

BUTTERFLY

ma - - re e sul - - - la

ppp

Ped. * *Ped.* *

This system features a vocal line for Butterfly with lyrics 'ma - - re e sul - - - la'. Below it are two empty staves. The piano accompaniment begins with a *ppp* dynamic and includes a *Ped.* (pedal) marking. The piano part consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand, with a *Ped.* marking and asterisks at the end of the system.

BUTTERFLY

ter - - ra un pri - ma - ve - ril sof - fio gio -

SHARPLESS

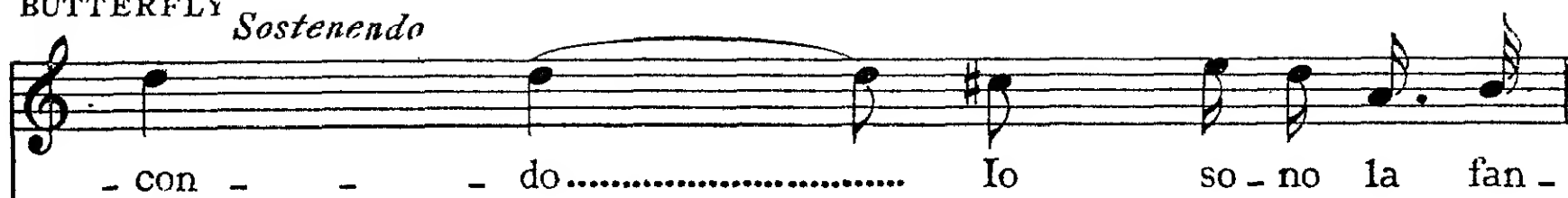
O al - -

Quan - to cie - lo! quan - to mar!.....

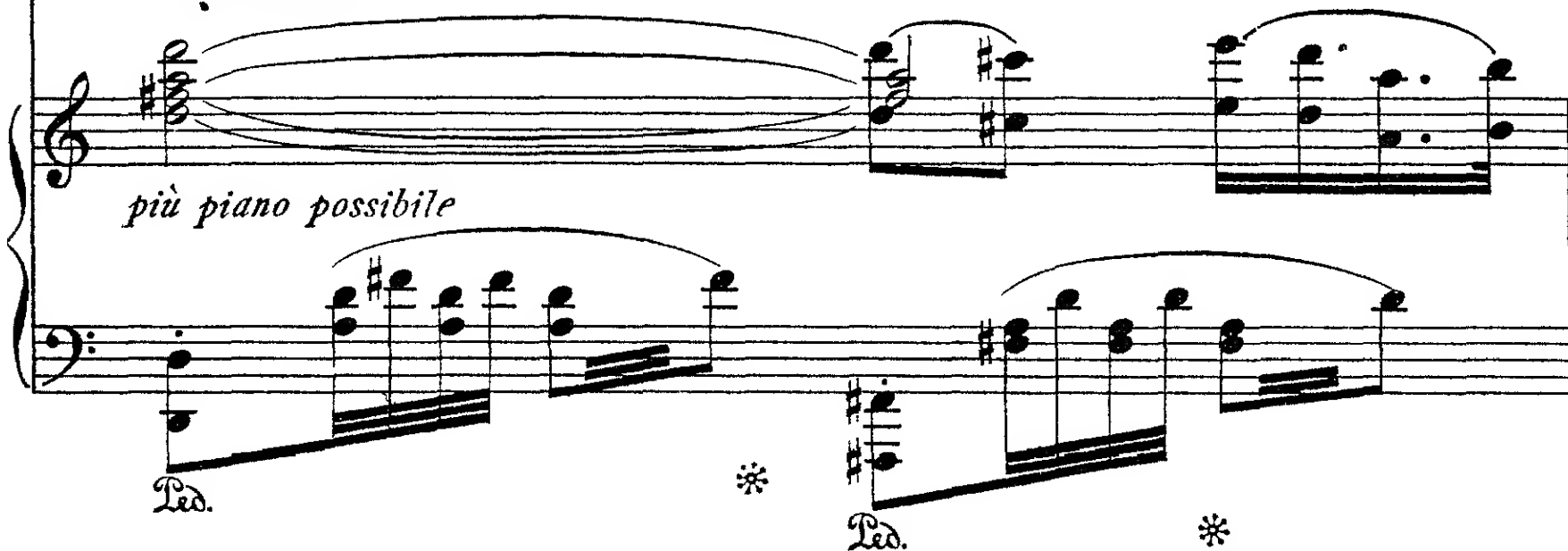
Quan - to cie - lo! quan - to mar!.....

Ped. *

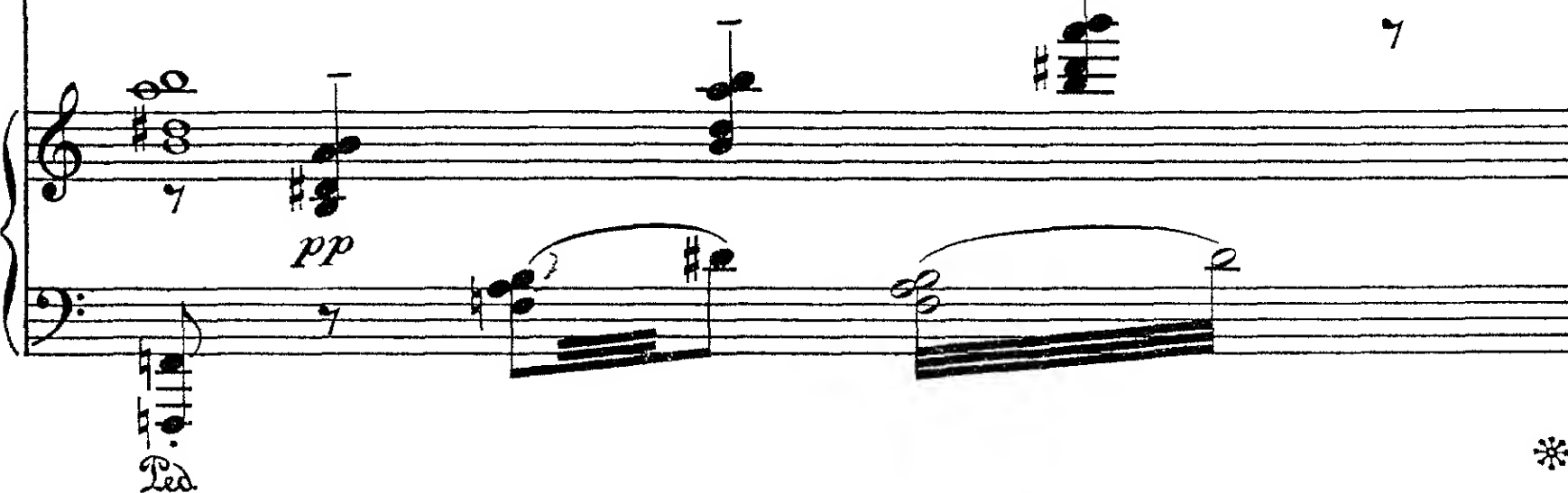
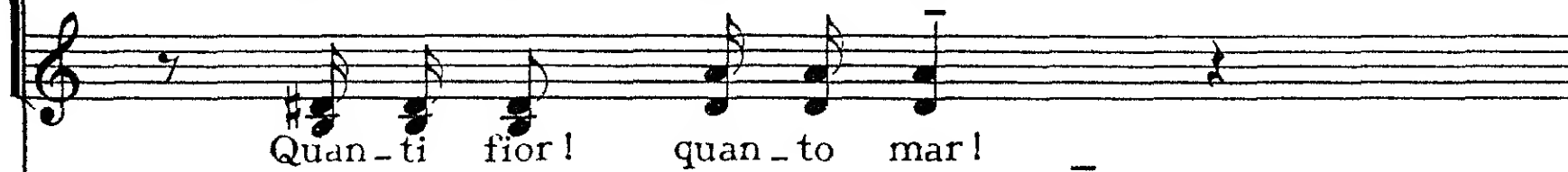
This system continues the vocal line for Butterfly with lyrics 'ter - - ra un pri - ma - ve - ril sof - fio gio -'. Below it is a staff for SHARPLESS with the lyrics 'O al - -'. The piano accompaniment continues with a *Ped.* marking and an asterisk at the end of the system. The piano part features a complex texture with many beamed sixteenth notes and a *Ped.* marking at the bottom.

BUTTERFLY *Sostenendo*

SHARPLESS

*Sostenendo**più piano possibile*

BUTTERFLY



BUTTERFLY

mon - - do. A - mi - che, io son ve - -

poco cres.

Ped. *

This system features a vocal line for Butterfly and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment includes a right-hand part with a long, arched chord and a left-hand part with a series of chords and a descending line. A crescendo line is marked above the piano part. Pedal points are indicated with 'Ped.' and asterisks.

BUTTERFLY

- nu - - ta..... al ri - chia-mo d'a - -

Quan-to cie - lo! quan-ti fior!.....

Quan-to cie - lo! quan-ti fior!.....

pp

Ped. *

This system continues the musical score. The vocal line has two parts, both with lyrics. The piano accompaniment features a right-hand part with a series of chords and a left-hand part with a series of chords and a descending line. A piano (pp) marking is present. Pedal points are indicated with 'Ped.' and asterisks.

*SOSTENENDO**a tempo*

BUTTERFLY

- mor..... d'a - mor ven-ni al-le

Gio-ia a te,..... gio-ia a te

Gio-ia a te,..... gio-ia a te

40

*SOSTENENDO**pp**a tempo*

BUTTERFLY

so - - - glie

sia dol - - ce a - mi - - ca,

sia dol - - ce a - mi - - ca,

BUTTERFLY

2.

Sop. 1.ⁱ o - - - ve..... s'ac -

Sop. 2.ⁱ ma pri - a di var - car..... la

Sop. 3.ⁱ ma pri - a di var - car..... la

The first system of the musical score for 'Madama Butterfly' features three soprano parts and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The soprano parts are written in treble clef. The piano part is in grand staff (treble and bass clef). The lyrics are in Italian. The first soprano part has a long rest followed by 've..... s'ac -'. The second and third soprano parts have 'ma pri - a di var - car..... la'. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, with some chords and arpeggiated figures.

BUTTERFLY

- co - - - glie..... il be - ne di chi

so - - - glia che..... t'at -

so - - - glia che..... t'at -

vol gi tie mi ra le

m. d.

The second system of the musical score continues the vocal and piano parts. The lyrics are: '- co - - - glie..... il be - ne di chi', 'so - - - glia che..... t'at -', 'so - - - glia che..... t'at -', and 'vol gi tie mi ra le'. The piano part includes a marking '*m. d.*' (moderato) with an arrow pointing to a specific passage in the bass line. The musical notation includes various note values, rests, and dynamic markings.

BUTTERFLY

rall:.....

vi - ve e di chi
- ti - ra vol - gi - ti e
- ti - ra vol - gi - ti e
co - se che ti son

rall:.....

BUTTERFLY *a tempo*

muor.....
a tempo
mi - ra, mira quanto cielo, quanti fio - ri, quanto
mi - ra, mira quanto cielo, quanti fio - ri, quanto
ca - re, mira quanto cielo, quanti fio - ri, quanto

a tempo *p*

(si cominciano a scorgere le Geishas che montano il sentiero)

BUTTERFLY

*sostenendo**a tempo*

A - mi - che,

io son ve -

- mar!.....

Gio - ia a

- mar!.....

Gio - ia a

- mar!.....

Gio - ia a

p *sostenendo**a tempo*

Ped.

* Ped.

*

BUTTERFLY

- nu - - - ta al ri - chia - - mo d'a -

te,

gio - ia a te

si - a

te,

gio - ia a te

si - a

te,

gio - ia a te

si - a

Ped.

* Ped.

*

cres:

The first system of the musical score consists of five staves. The top staff is a vocal line with a long melisma over the word 'mor,' followed by 'al ri'. The next three staves are vocal lines for different parts, all singing 'dol - ce a - mi - ca, ma pria di var -'. The bottom staff is a piano accompaniment with a melodic line in the right hand and a more rhythmic line in the left hand. A 'cres:' marking is placed above the piano staff.

- mor, al ri -

dol - ce a - mi - ca, ma pria di var -

dol - ce a - mi - ca, ma pria di var -

dol - ce a - mi - ca, ma pria di var -

cres:

calando

The second system of the musical score consists of five staves. The top staff is a vocal line with a melisma over 'chia - mo' followed by 'd'a'. The next three staves are vocal lines for different parts, all singing 'car..... la so - gia..... vol - gi - ti e'. The bottom staff is a piano accompaniment with a melodic line in the right hand and a more rhythmic line in the left hand. A 'calando' marking is placed above the piano staff.

- chia - mo..... d'a -

- car..... la so - gia.....

- car..... la so - gia..... vol - gi - ti e

- car..... la so - gia..... vol - gi - ti e

cantando

calando

(appaiono in scena-hanno tutte grandi ombrelli
aperti a vivi colori)

BUTTERFLY

sostenuto..... a tempo

Opp. rall.

- mor!

- mor,.....son venu - ta al ri - chia - mo d'amor, d'a -

vol - gitie mi - ra le co - se che ti son ca -

guar - da le co - se che ti son si ca -

guar - da le co - se che ti son si ca -

sostenuto..... a tempo rall.

pp

m.s.

mf

LARGO

BUTTERFLY

- mor!.....

- re!.....

- re!.....

LARGO

41

mf

pp

BUTTERFLY

(alle amiche)

Siam giun - te.

The first system shows the vocal line for Butterfly in E-flat major, 4/4 time. The melody is simple, with the lyrics "Siam giun - te." The piano accompaniment consists of a series of chords in the right hand and a single note in the left hand, creating a harmonic background.

(vede il gruppo dei tre uomini e riconosce Pinkerton. Chiude subito l'ombrello e pronta lo addita alle amiche)

BUTTERFLY

molto stentato (si genuflette)

F. B. Pinkerton. Giù.

(chiudono gli ombrelli e si genuflettono)

Giù.....

Giù.....

molto stentato

Fed.



(tutte si alzano e si avvicinano a Pinkerton, cerimoniosamente)

BUTTERFLY

(fa una riverenza)

MOD^{to} SOST^{to} ♩ = 60

p

Gran ven - tu - ra.

LE AMICHE
Soprani

(facendo una riverenza)

p

Ri - ve -

42

MOD^{to} SOST^{to} ♩ = 60

p

BUTTERFLY

(sorridente)

p

A u - na

PINKERTON

È un po' du - ra la sca - la - ta?

- ren - za.

pp

BUTTERFLY

spo - sa co - stu - ma - ta più pe - no - sa è l'im - pa -

BUTTERFLY

(con ingenuità)

- zienza...

Dei più

PINKERTON (gentilmente, ma un po' derisorio)

Mol - to ra - ro com - pli - mento .

BUTTERFLY

bel - li an - cor ne so..... (rincalzando)

PINKERTON

poco rall.

Dei gio_

43

p poco rall.

BUTTERFLY

(volendo sfoggiare il suo repertorio di complimenti)

Se vi è ca - ro sul mo - men - to...

PINKERTON

- iel - li!

*dolce**pp m.s.
a tempo*

PINKERTON

dolce

Gra_zie...

no.

(ha osservato prima curiosamente il gruppo delle fanciulle, poi si è avvicinato a Butterfly, che lo ascolta con attenzione)

SHARPLESS

p

Miss Butter - fly.....

Bel

SHARPLESS

muovere un poco

no - me, vi sta a me - ra - vi - glia.

Sie - te di Na - ga -

p muovere un poco

BUTTERFLY

Signor sì. Di famiglia assai prospera un tem_po.

SHARPLESS

_ sa - ki?

BUTTERFLY

poco rall.

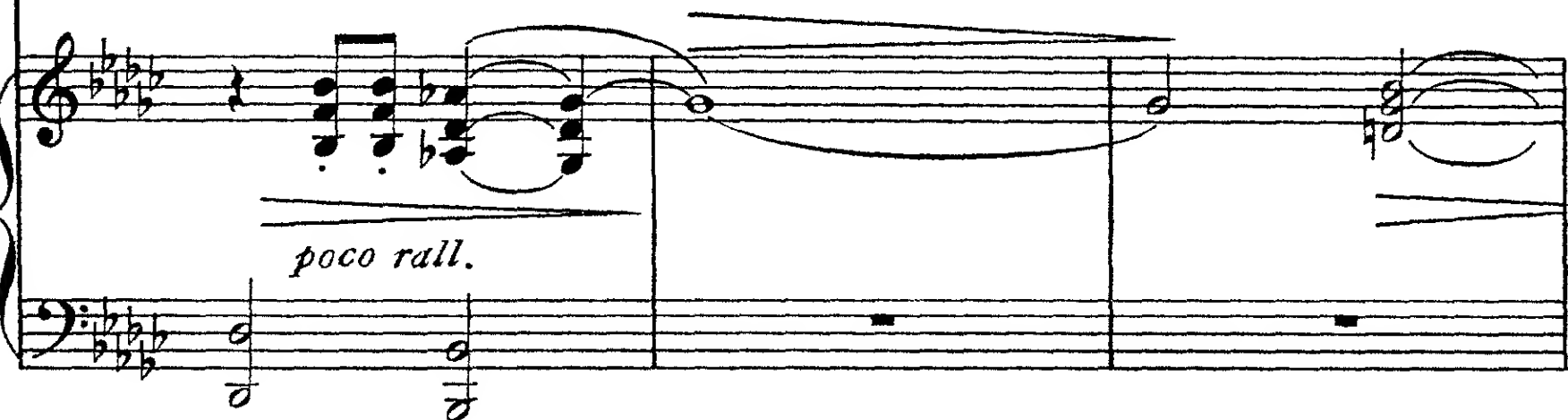
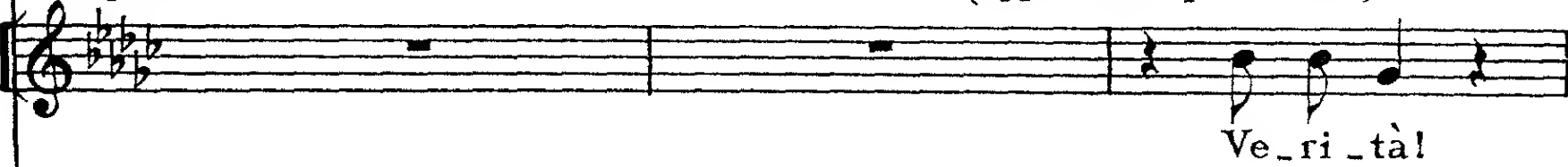
(alle amiche)



LE AMICHE

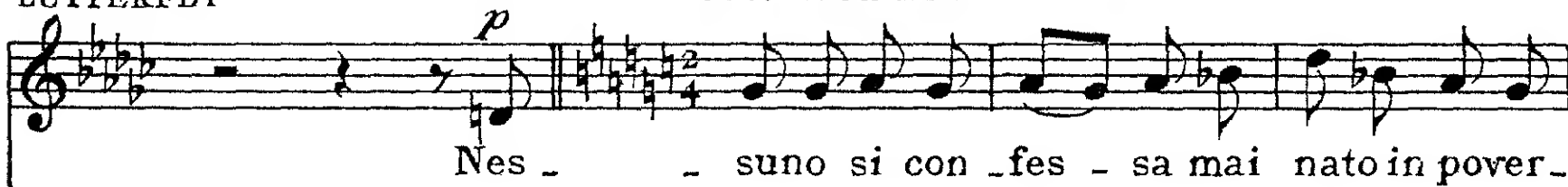
Soprani

(approvando premurose)



BUTTERFLY

(con naturalezza)

ALL.^{to} MODERATO ♩ = 112

4/4

ALL.^{to} MODERATO ♩ = 112

BUTTERFLY



BUTTERFLY

a tempo
*p cres.**rit:.....*

sia

di gran pro - sa - pia .

Ep - pur co -

45

*p cres.**rit:.....**a tempo*
p cres.

BUTTERFLY

- nob - bi la ric - chez -

- za .

Ma il

tur - bi - ne ro -

BUTTERFLY

- ve - scia le quercie più ro - buste...

*calando**rall:.....*

BUTTERFLY

First system of the musical score for Butterfly. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "e ab - biam fat - to la ghe -". The piano accompaniment includes a *P a tempo* marking. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

e ab - biam fat - to la ghe -

P a tempo

BUTTERFLY

Second system of the musical score for Butterfly. The vocal line continues with the lyrics "- scia per so - sten - tar -". A measure number box containing "46" is placed above the piano accompaniment. The piano accompaniment includes a *p* (piano) marking. The key signature and time signature remain the same as the first system.

- scia per so - sten - tar -

46

p

BUTTERFLY (alle amiche)

First system of the musical score for Butterfly (alle amiche). It features a vocal line with the lyrics "- ci. Ve-ro? Non lo na - scon - do,". The key signature and time signature are consistent with the previous systems.

- ci. Ve-ro? Non lo na - scon - do,

LE AMICHE

(confermano)

Soprani

First system of the musical score for Le Amiche (Soprani). It features a vocal line with the lyrics "Ve - ro!". The piano accompaniment includes a *pp* (pianissimo) marking. The key signature and time signature are consistent with the previous systems.

Ve - ro!

pp

BUTTERFLY

(vedendo che Sharpless sorride)

nè m'a - don - to.

Ri - de - te?

47

Per -

BUTTERFLY

- chè?... Co - se del mon - do.

(ha ascoltato con interesse e si rivolge
a Sharpless)*sottovoce*

PINKERTON

(Con quel fa-re di

PINKERTON

bambo-la

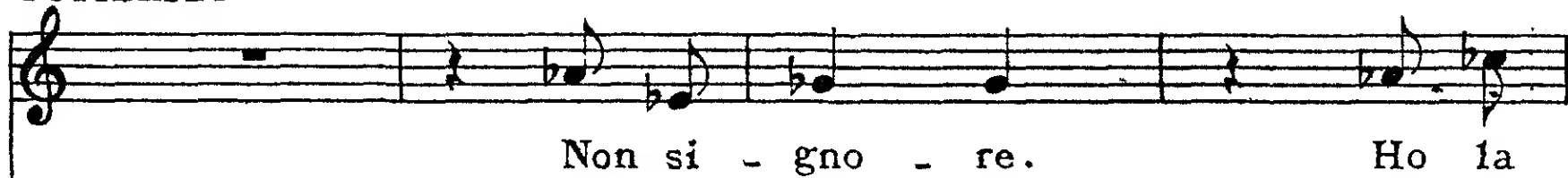
quando parla m'in - fiamma...)

SHARPLESS

(anch'esso interessato dalle chiacchiere di Butterfly,
continua ad interrogarla)

E ci a-ve-te so-

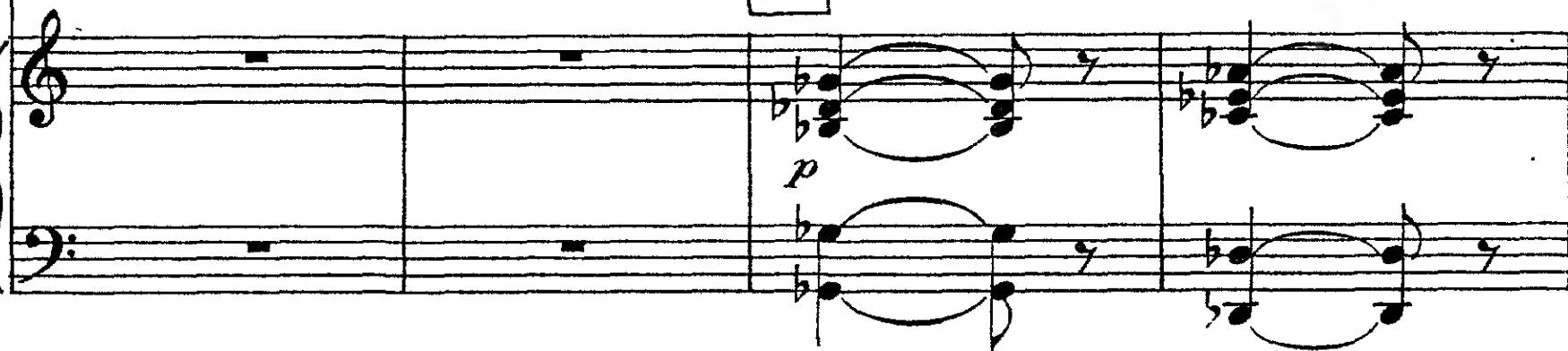
BUTTERFLY



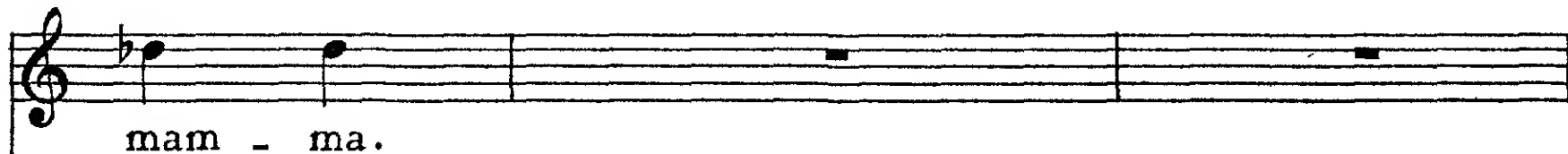
SHARPLESS



48

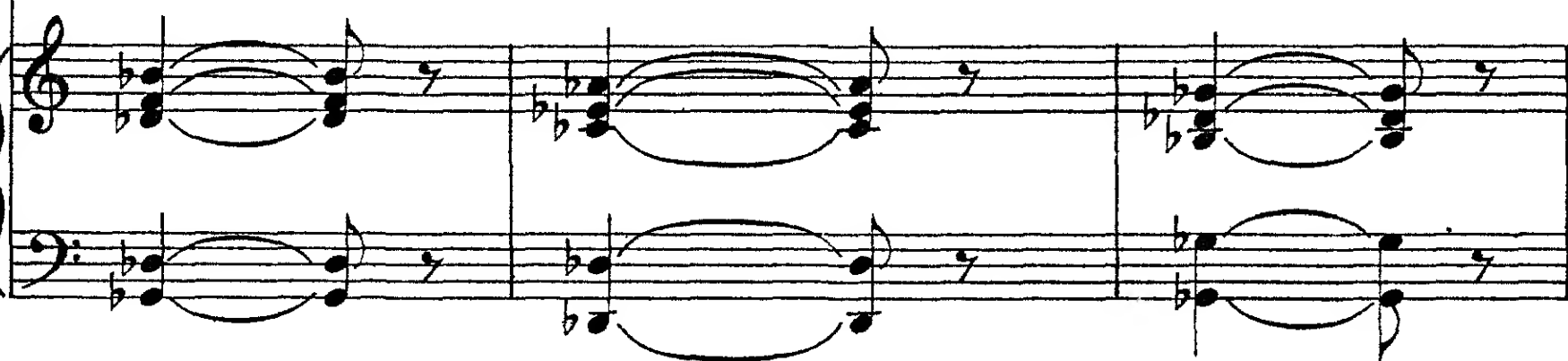


BUTTERFLY

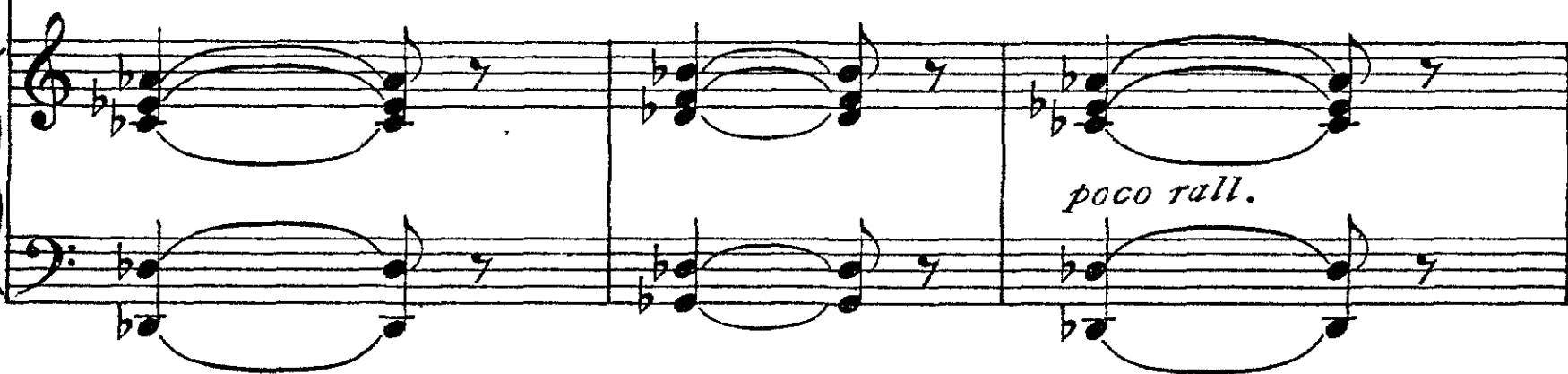


(con importanza)

GORO

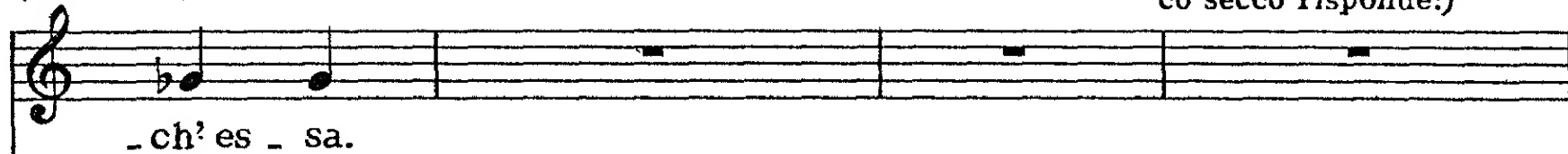


BUTTERFLY

*poco rall.*

BUTTERFLY

(si arresta sorpresa, poi secco secco risponde:)



SHARPLESS

49

E vo - stro pa - dre?



BUTTERFLY

(Le amiche chinano la testa. Goro è imbarazzato. Tutte si sventolano nervosamente coi ventagli.)

Morto.

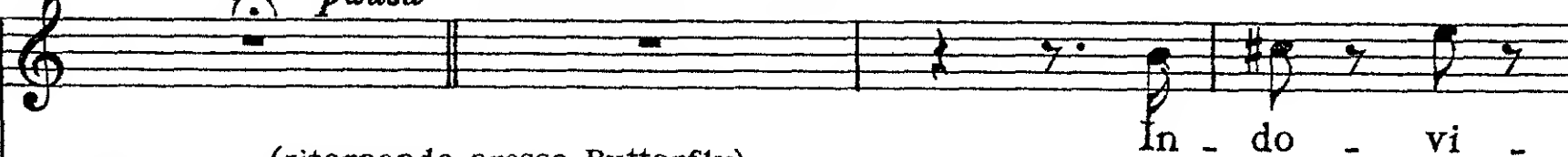


BUTTERFLY

pausa

MODERATO ♩ = 108

(con civetteria quasi infantile)



SHARPLESS

(ritornando presso Butterfly)

Quant' anni a - ve - te?

MODERATO ♩ = 108



BUTTERFLY
a tempo



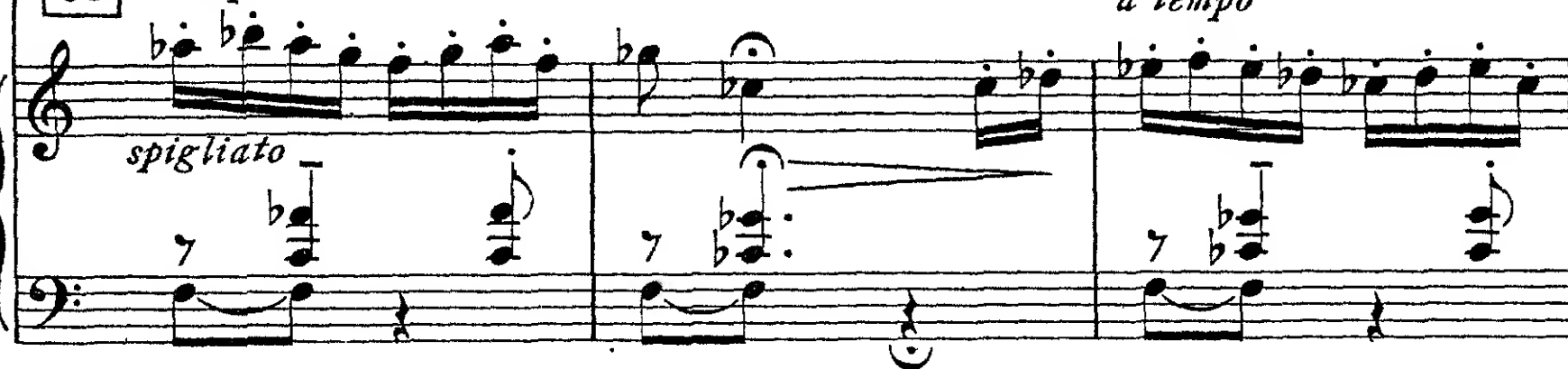
SHARPLESS



Quin-di-ci anni!

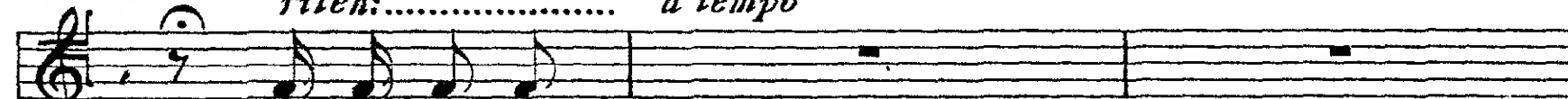
55 *a tempo*

a tempo

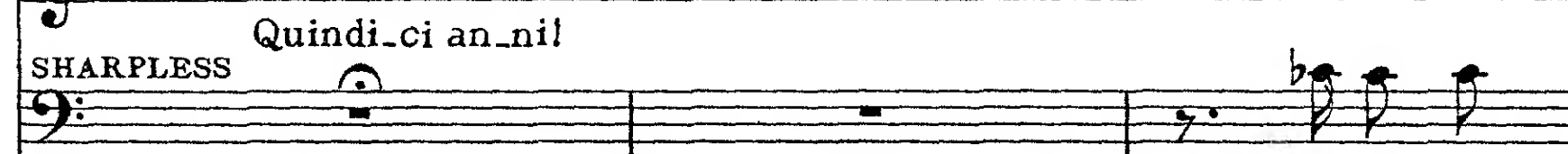


PINKERTON

riten:..... a tempo



SHARPLESS

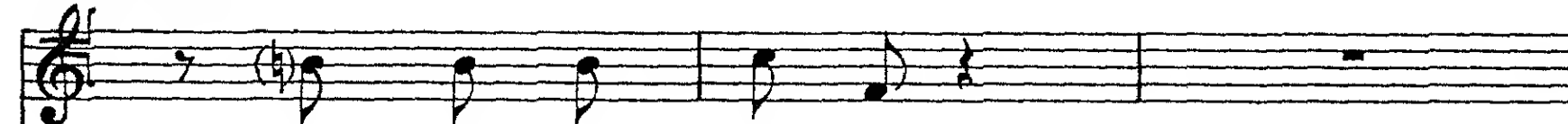


a tempo

L' età dei



PINKERTON



SHARPLESS



giuo - chi...



First system of piano accompaniment. The music is in B-flat major (two flats) and 4/4 time. It features a series of chords and moving lines in both the treble and bass staves, with some notes marked with accents.

(che ha veduto arrivare dal fondo altre persone e le ha riconosciute, annuncia con importanza)

GORO *POCO MENO* ♩ = 108

Second system. Goro's vocal line begins with a rest, followed by the lyrics "L'Impe-rial Com-mis-". The piano accompaniment starts with a forte (*f*) dynamic and includes a section marked *p* (piano) starting at measure 59, which is circled.

GORO

Third system. Goro's vocal line continues with the lyrics "-sa-rio, l'Uf-fi-cia-le del re-gi-stro, i con-". The piano accompaniment features a forte (*f*) section followed by a piano (*p*) section, with various melodic and harmonic textures.

PINKERTON

(Goro corre in casa)

Fourth system. Pinkerton's vocal line begins with the lyrics "Fa-te pre-sto." followed by a rest. Goro's vocal line enters with the lyrics "-giun-ti." The piano accompaniment starts with a piano (*p*) dynamic and includes a section marked *pp* (pianissimo) starting at measure 64.

(Dal sentiero in fondo si vedono salire e sfilare i parenti di Butterfly: questa va loro incontro, in-

$\text{♩} = 112$

sieme alle amiche: grandi saluti, riverenze: i parenti osservano curiosamente i due americani.

Pinkerton ha preso sottobraccio Sharpless e, condottolo da un lato, gli fa osservare, ridendo, il bizzar-

ro gruppo dei parenti; il Commissario Imperiale e l'Ufficiale del registro salutano Pinkerton ed
PINKERTON

entrano in casa, ricevuti da Goro)

PINKERTON

la sfi - - la - ta del - la

This block contains the first musical system for Pinkerton. It features a vocal line in G major (one flat) and a piano accompaniment. The vocal line consists of a single melodic line. The piano accompaniment is written for both hands, with the right hand playing a more active melody and the left hand providing harmonic support. Dynamics include *f* (forte) and *p* (piano).

PINKERTON

no - va pa - ren - te - la,

This block contains the second musical system for Pinkerton. It continues the vocal line and piano accompaniment from the previous system. The vocal line has a similar melodic structure. The piano accompaniment maintains the same harmonic and rhythmic patterns.

PINKERTON

tol - ta in pre - sti - to, a me - sa - ta. (a Butterfly) (4 sole) *pp* Do -

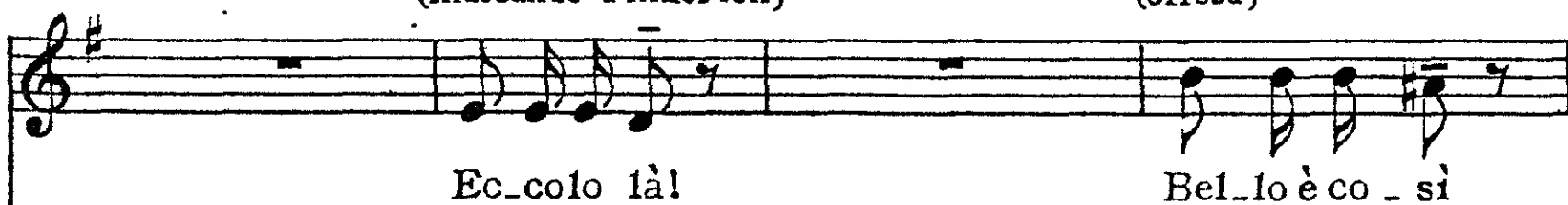
61

This block contains the third musical system for Pinkerton, followed by the entrance of the Parents and Friends. The vocal line for Pinkerton ends with the lyrics "tol - ta in pre - sti - to, a me - sa - ta." and a dynamic marking of *pp* (pianissimo). The piano accompaniment continues. The Parents and Friends enter with a new melodic line. A box containing the number "61" is visible in the piano part.

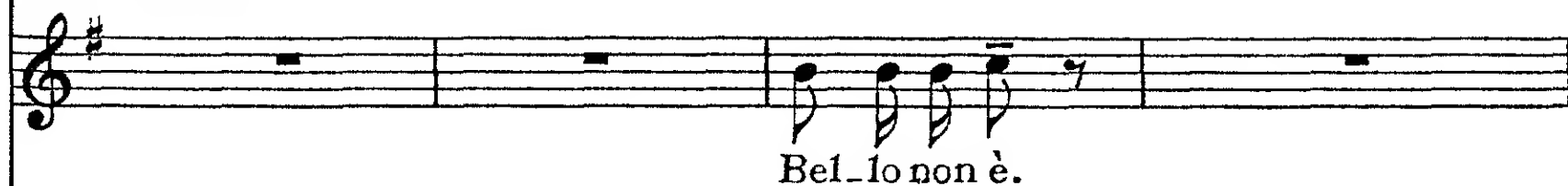
BUTTERFLY

(indicando Pinkerton)

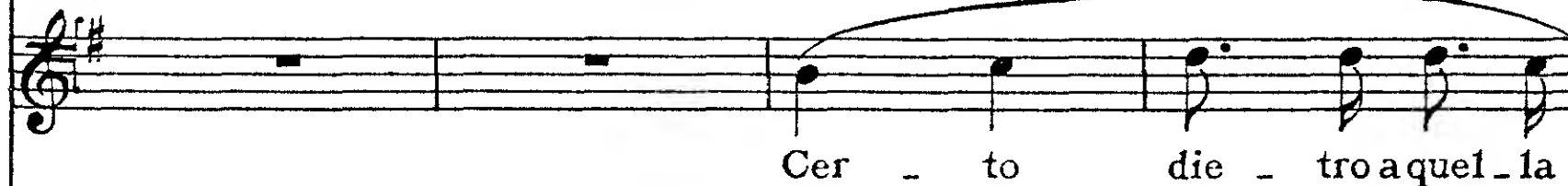
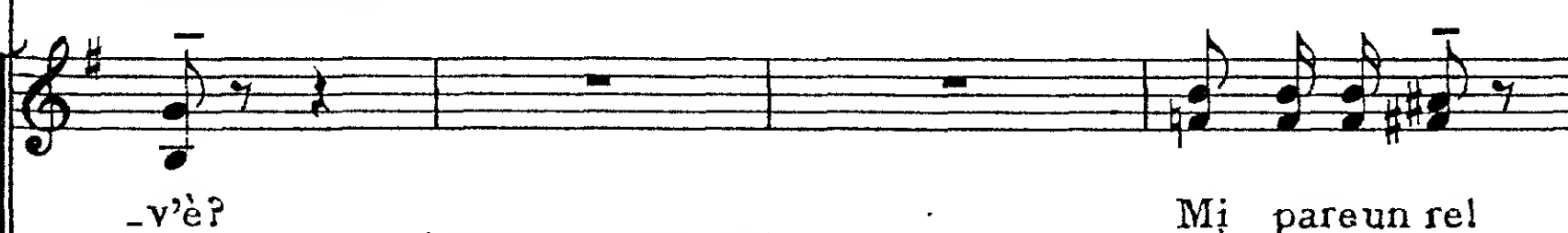
(offesa)



UNA CUGINA



PINKERTON

*sottovoce tutti*(indicando Pinkerton)
pp (4 altre)

(a Butterfly)

sottovoce tutti

PARENTI ED AMICI

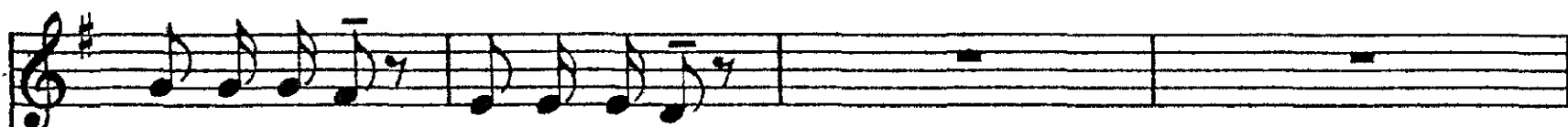
(4 soli)



FAGOTTO

*P subito*

BUTTERFLY



che non si può... sognar di più.

LA MADRE

(con grande ammirazione)



Mi pare un re!

PINKERTON

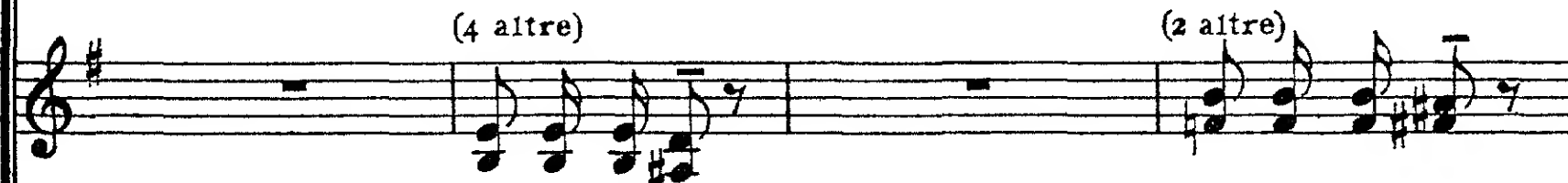


ve - la di ven - ta - glio pa - vo - naz - zo, la mia suo - ce - ra si



(2 sole)

Vale un Pe - rù.



(4 altre)

Vale un Pe - rù.

(2 altre)

Mi pa - re un re!



in ve - ri - tà.

Bel - lo non è.



BUTTERFLY

(sdegnosa, alla Cugina)

CUGINA

(a Butterfly)

Sì,.. giu - sto

Go - ro l'of - frì pur an - co a me.

PINKERTON

(indicando Yakusidé)

ce - la.

E quel co - so da stra -

BUTTERFLY

tu!

PINKERTON

- paz - zo

è lo

zio bri - a - co e

paz - zo.

(alla Cugina)

(3 sole)

mf

Ec - co, per -

(3 soli)

(alla Cugina)

mf

Ec - co, per -

pp spigliato

First system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are:
 -chè pre-scel-ta fu, vuol far con te la so - prap -
 (3 altre)
 La sua bel -
 -chè pre-scel-ta fu, vuol far con te la so - prap -
 (3 altri) (commiserando Butterfly)
 La sua bel -
 The piano accompaniment is in G major, with a treble and bass staff. It includes a *cres.* (crescendo) marking.

CUGINA

Second system of the musical score, featuring the CUGINA character. It consists of six vocal staves and a piano accompaniment. The lyrics are:
 Spe-ro di sì.
 -più. Di-vor-zie - rà.
 -tà già di - sfio - ri. Spe-ro di sì.
 -più. Di-vor-zie - rà. Spe-ro di
 -tà già di - sfio - ri. Spe-ro di
 The piano accompaniment continues in G major, with a treble and bass staff.

GORO

(esce dalla casa e indispettito dal garrulo cicaiò, va dall'uno all'altro raccoman.

Per ca - ri -
La sua bel - tà già di - sfio - ri.
La sua bel - tà già di - sfio - ri.
sì.
sì.

Tad *

dando di parlare sottovoce)

GORO

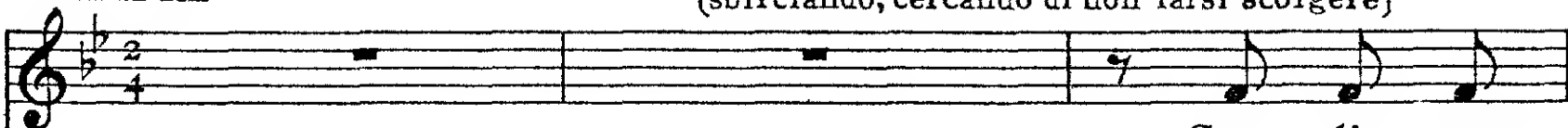
- tà..... tace-te un po'.....

f

LO STESSO MOVIMENTO

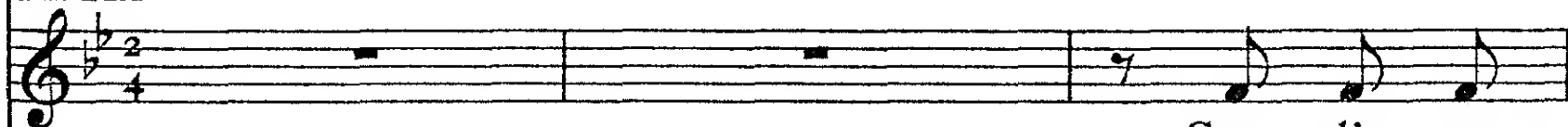
LA MADRE

(sbirciando, cercando di non farsi scorgere)



Guar - dia - mo un

LA ZIA



Guar - dia - mo un

(adocchiando i servi che cominciano a portare vini e liquori)

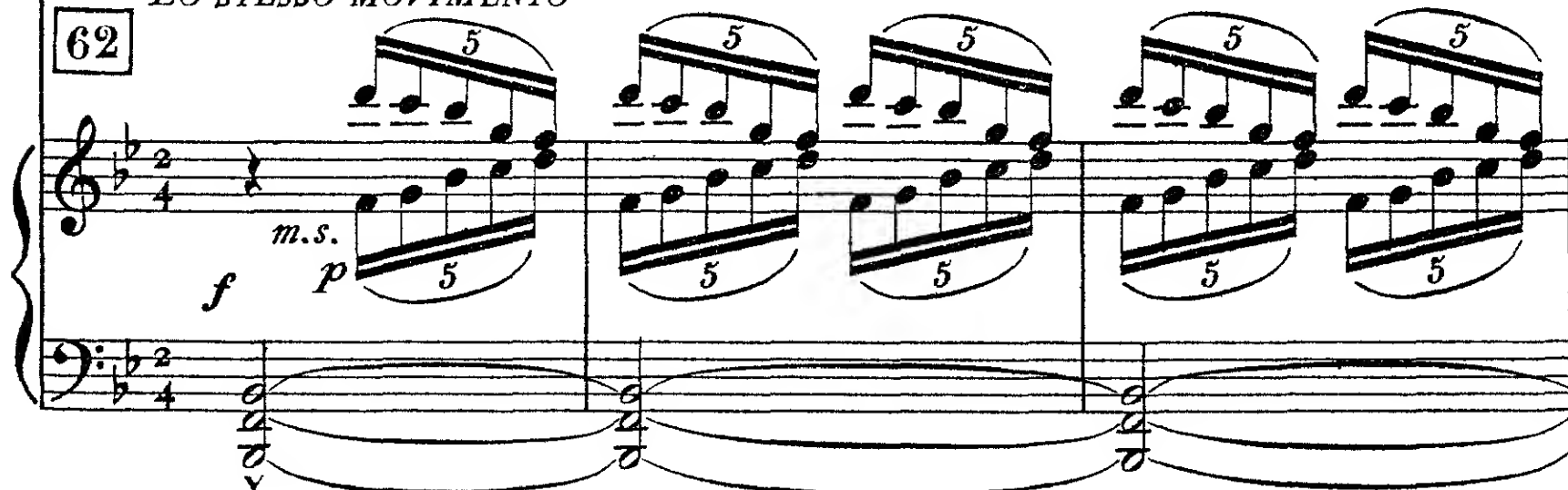
LO ZIO YAKUSIDÉ



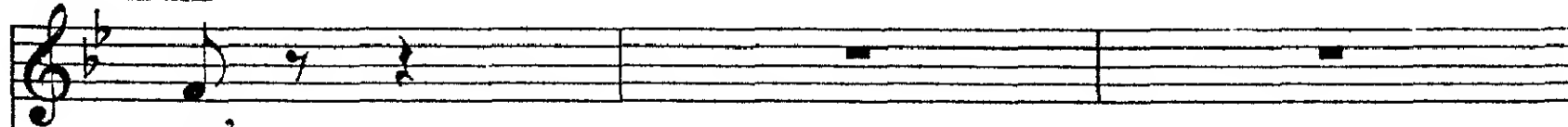
Vi - no ce n'è?

LO STESSO MOVIMENTO

62

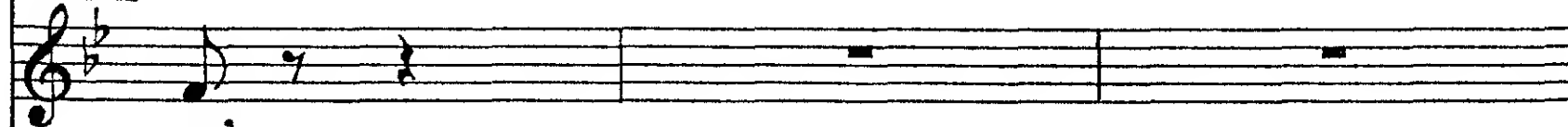


LA MADRE



po?

LA ZIA



po?

Sop.

(4 scelti)

(con soddisfazione, a Yakusidé)

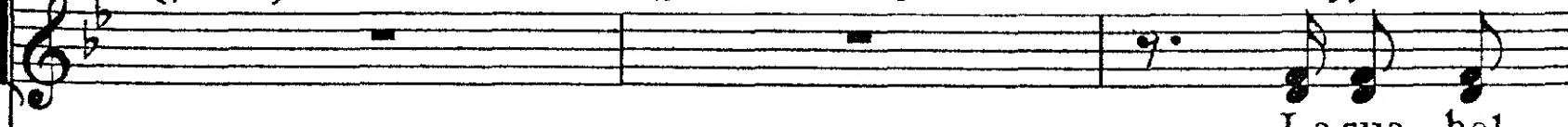


Ne vi - di già co -

Sop.

(4 altri)

(guardando compassionevolmente Butterfly)



La sua bel -

brillante e leggero



First system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 3/4 time. The lyrics are: *-lor di thè, co - lor . di* on the first staff, and *-tà già di - sfio - rì, già di - sfio - rì.* on the second staff. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand with a '5' (finger 5) marking.

LA MADRE

(falsetto)

LA ZIA

(falsetto)

Second system of the musical score. It features the vocal staves for the Mother and the Aunt. The lyrics are: *thè, e chermi - sì!* on the first staff, and *Divor - zie - rà.* on the second staff. The vocal staves are in G major and 3/4 time. The lyrics are: *Ah! hu!.....* and *ah! hu!* on the first staff, and *Ah! hu!.....* and *ah! hu!* on the second staff. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand with a '5' (finger 5) marking.

PARENTI ED AMICI
Ten.*(nasale)*

Third system of the musical score. It features the vocal staves for the Parents and Friends. The lyrics are: *Ah! hu!.....* on the first staff, and *Ah! hu!.....* on the second staff. The vocal staves are in G major and 3/4 time. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand with a '5' (finger 5) marking. The system ends with a *p* (piano) and *f* (forte) dynamic marking.

BUTTERFLY

(alla Cugina)

LA MADRE *Tutti sottovoce*

LA ZIA



CUGINA (a Butterfly)



ZIO YAKUSIDÉ



63



LA MADRE



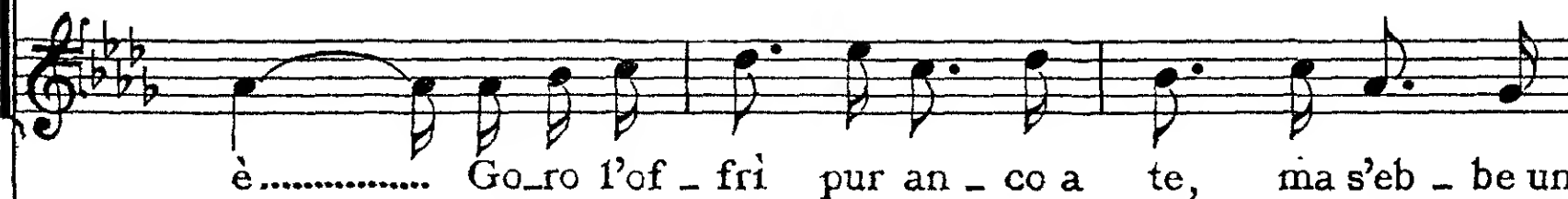
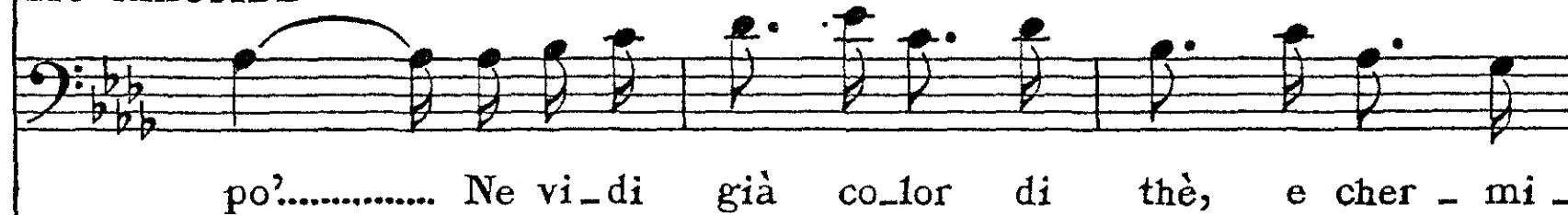
LA ZIA



CUGINA



ZIO YAKUSIDÉ



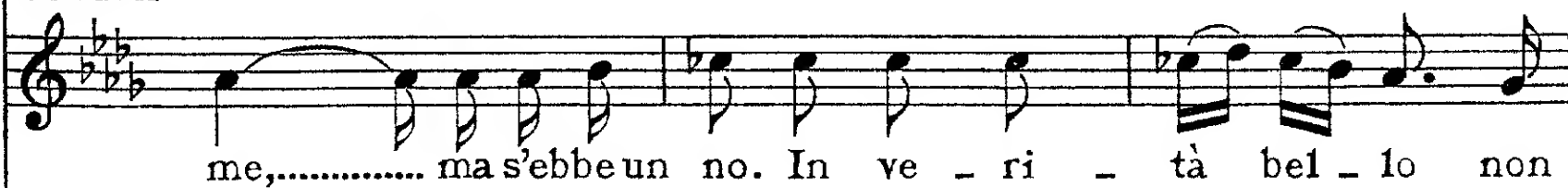
LA MADRE



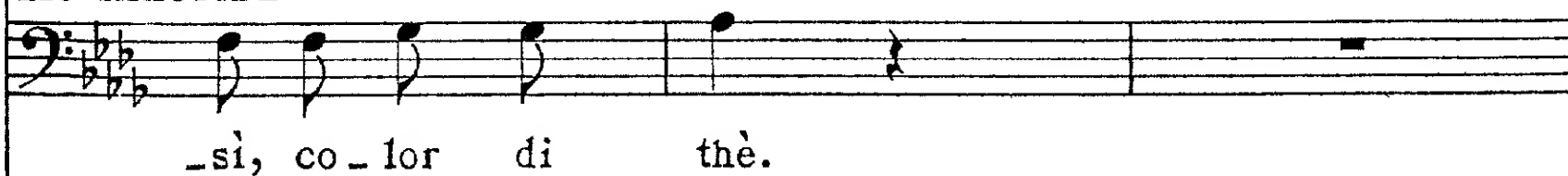
LA ZIA



CUGINA



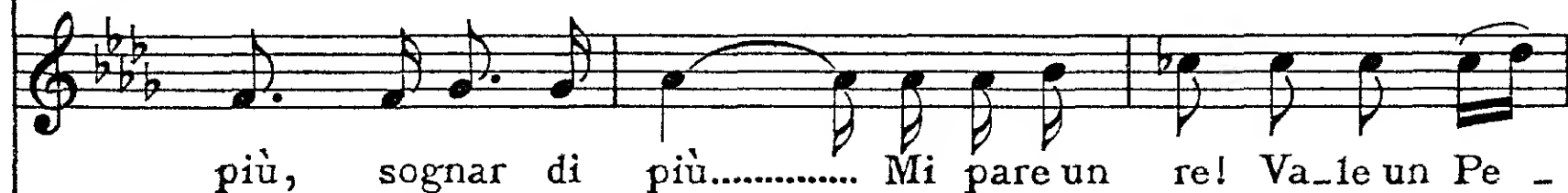
ZIO YAKUSIDÉ



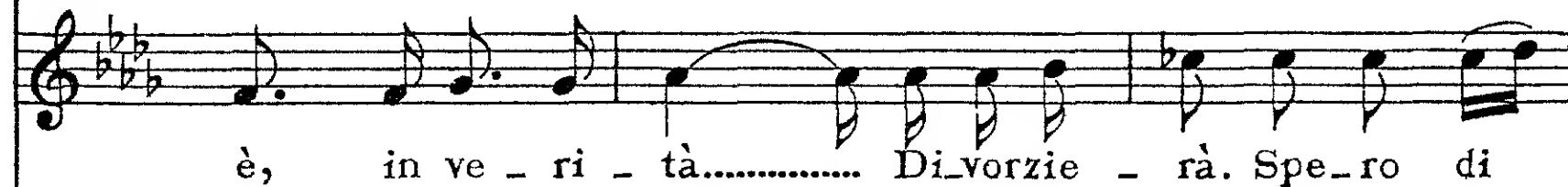
LA MADRE



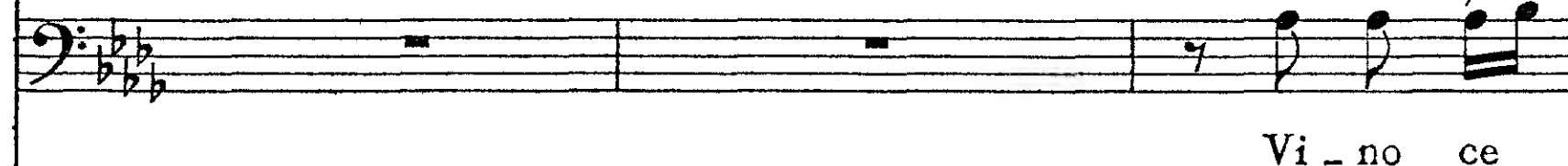
LA ZIA



CUGINA



ZIO YAKUSIDÉ



GORO (interviene di nuovo per far cessare il baccano, poi coi gesti fa cenno di tacere)

LA MADRE *ff* Per ca-li-tà ta-ce-te un

LA ZIA -rù. Mi pa-re un *ff* re!.....

CUGINA -rù. Mi pa-re un *ff* re!.....

ZIO YAKUSIDÉ sì. Di-vor-zie-rà!.....

n'è?..... Ve-diamo un po'!

sì. Di-vor-zie-rà!..... *ff*

sì. Di-vor-zie-rà!..... *ff*

sì. Di-vor-zie-rà!..... *ff*

ff

GORO

poco rall: a tempo

po'... Sch! sch! sch!

SHARPLESS (a Pinkerton, a parte) O a -

poco rall: 64 a tempo

p

PINKERTON

(ai cenni di Goro i parenti e invitati si riuniscono in crocchio,
sempre però agitandosi e chiacchierando)

SHARPLESS

Sì, è

- mi - co for - tu - na - to!

O .

Sop. 1^a e la Cugina*f staccato**f staccato* Ei l'of-frì pur an-co aSop. 2^a e la Madre

E-gli è bel, mi pa-re un

LEGNI

PINKERTON

ve-ro, è un fio-re, un fio-re!

L'e-so-ti-co suo o-

SHARP.

for-tu-na-to Pinkerton

che in sor-te v'e toc-

me!

Ei l'offrì pur anco a me!

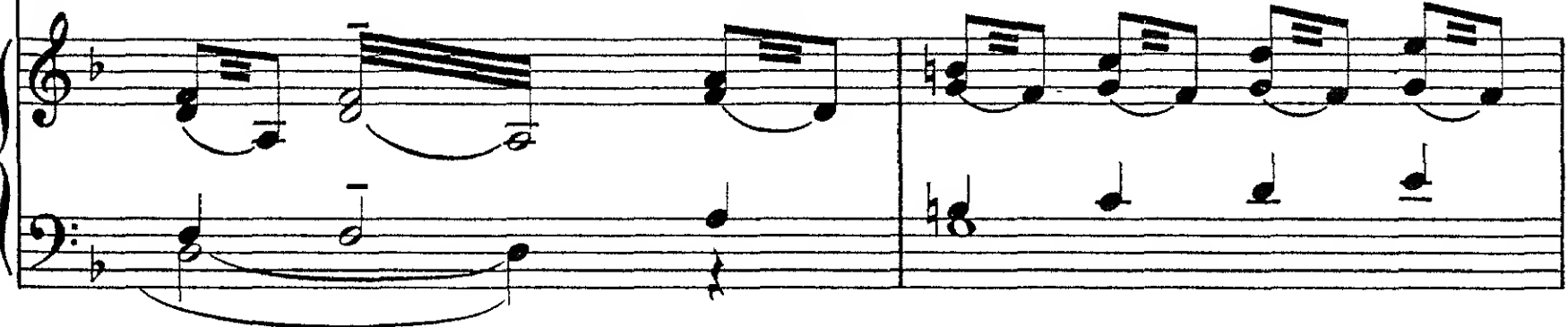
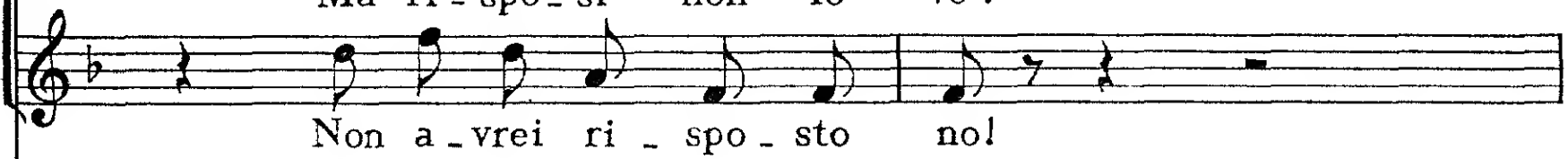
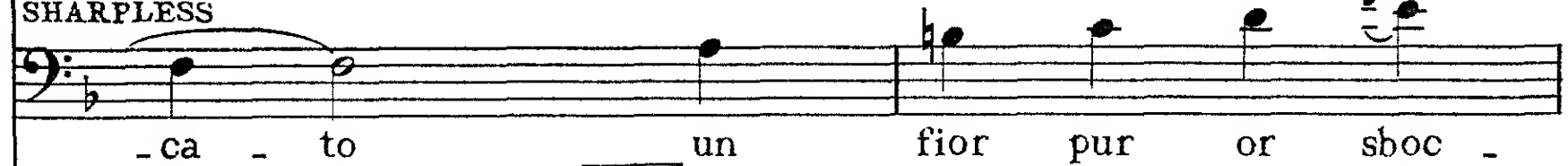
re!

Egli è bel, mi par un re!

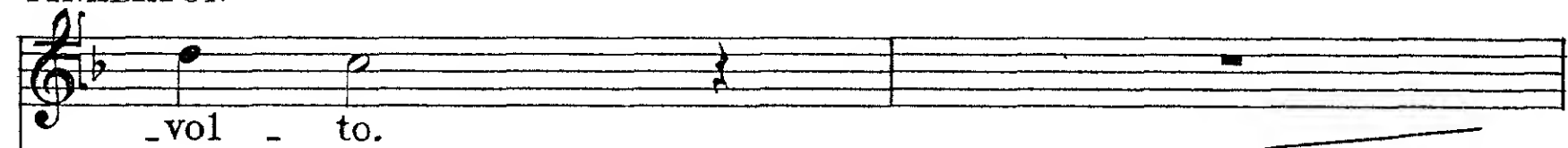
PINKERTON



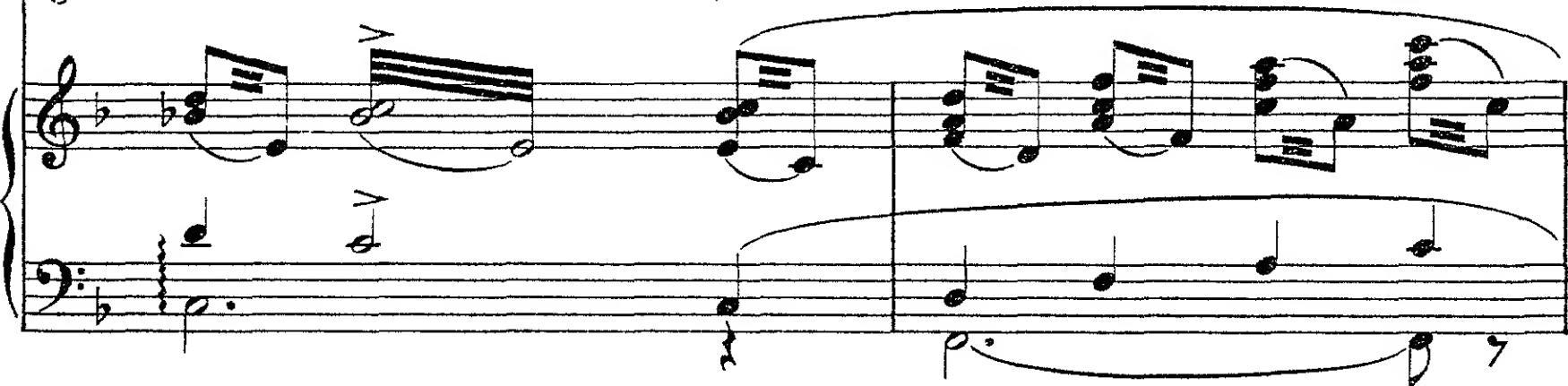
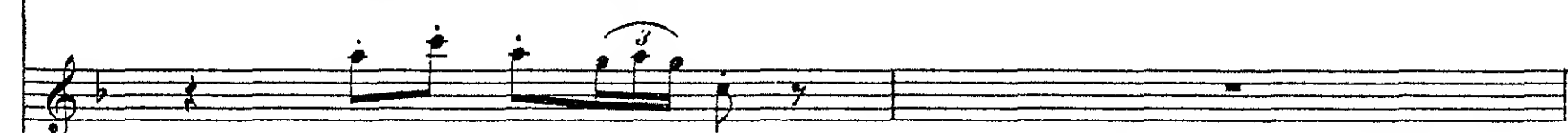
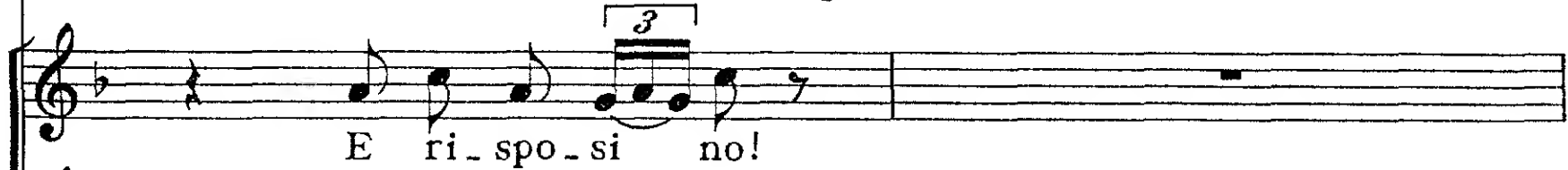
SHARPLESS



PINKERTON



SHARP.



BUTTERFLY *sost. un poco.....*
(ai suoi)

PINKERTON Ba - da - te, at - ten - ti a

SHARP. Sì, è ve - ro, è un fio - re, un
- sa - i fan - ciu - la io vi - di mai di

Sen - za tan - to ri - cer - car

No, mia ca - ra non mi par,

sost. un poco.....

BUTTERFLY *a tempo*
me.

PINKERTON fio - re, e in fe - de mi - a l'ho

SHARPLESS que - sta But - ter - fly..... E se a voi sembran
a tempo mf *cres:.....*
io ne tro - vo dei mi - glior, e gli di - rò un bel

PARENTI E AMICI *mf* è dav - ve - ro un gran si - gnor, nè gli di - rei di
Ten. *cres:.....*
E di - vor - zie - rà,

a tempo

PINKERTON

col - to!

SHARPLESS

sce de il pat - to e la sua

rall:.....

no, e gli di - rò di no, di no!

no, nè mai di - rei di no, di no!

rall:.....

e di - vor - zie - rà, di - vor - zie - rà!

rall:.....

e di - vor - zie - rà, di - vor - zie - rà!

rall:.....

SHARPLESS

a tempo

fe - de..... ba -

rall:...

a tempo

p

rall:...

BUTTERFLY

*Sostenendo
a tempo*

SHARPLESS

*poco rit.**Sostenendo
a tempo*

Mamma, vien

(accenna a Butterfly)

- da - tel.. El-la ci cre - de.....

*Sostenendo**col canto**pp**pp a tempo*

Ped.

Ped.

BUTTERFLY

(agli altri)

qua.

Ba-da-te a me:

at-tenti, or-

Ped.

*

Ped.

*

(parlato, con voce infantile)

(al cenno di Butterfly tutti si inchinano innanzi a Pinkerton ed a Sharpless)

BUTTERFLY

- sù,

u-no, du-e, tre

e tutti giù.

calando

Ped.

*

PINKERTON (I parenti si rialzano e si spargono nel giardino; Goro ne conduce qualcuno nel_

LARGO

73 *LARGO*

8

pp

2 Ped.

* 2 Ped.

l'interno della casa. Pinkerton prende per mano Butterfly e la conduce verso la casa)

PINKERTON

Vie _ ni a _ mor mi _ o!

poco stent.

* 2 Ped.

* 2 Ped.

*

PINKERTON

Vi pia _ ce la ca _ set _ ta?

a tempo

P espress.

2 Ped.

*

BUTTERFLY

Si-gnor F. B.

BUTTERFLY

(mostra le mani e le braccia, che sono impacciate dalle maniche rigonfie)

Pinker-ton,... per-do - no...

ppp

ANDANTINO ♩=58

BUTTERFLY

74

Io vor - re-i... pochi oggetti da

f *p*

BUTTERFLY

(indicando le maniche)

don_na... So_no qui... vi dispi_a-ce?

This musical staff for Butterfly is in treble clef, 2/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. After a bar line, there is a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. A second bar line indicates a change to 3/4 time, with a quarter note G4, a quarter note A4, and a half note B4. A final bar line indicates a change to 2/4 time, with a quarter note G4, a quarter note A4, and a half note B4.

PINKERTON

Dove so_no?

The piano accompaniment for the first system is in treble and bass clefs, 2/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic foundation with chords and single notes. A dynamic marking of *p* (piano) is present. A tempo change to 3/4 time occurs in the second measure.

(un poco sorpreso, sorride, poi subito acconsente, con galanteria)

PINKERTON *dolcemente**a tempo*

O per_chè mai, mi_a be_l_la Butter_fly!?...
poco rit:..... *a tempo*

This musical staff for Pinkerton is in treble clef, 2/4 time. It begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. After a bar line, there is a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. A second bar line indicates a change to 3/4 time, with a quarter note G4, a quarter note A4, and a half note B4. A final bar line indicates a change to 2/4 time, with a quarter note G4, a quarter note A4, and a half note B4.

*poco rit:.....**a tempo*

The piano accompaniment for the second system is in treble and bass clefs, 2/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic foundation with chords and single notes. Dynamic markings of *p* (piano) and *pp* (pianissimo) are present. A tempo change to 3/4 time occurs in the second measure.

BUTTERFLY (a mano a mano cava dalle maniche gli oggetti e li consegna a Suzuki, che è uscita sulla terrazza, e li depone nella casa)

Fazzo_let_ti.

Lapi_pa.

75

The piano accompaniment for the third system is in treble and bass clefs, 2/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic foundation with chords and single notes. A dynamic marking of *pp* (pianissimo) is present. A tempo change to 3/4 time occurs in the second measure.

BUTTERFLY

U - na cin - tu - ra.

Un picco - lo fer - ma - glio.

U - no

sf

BUTTERFLY

specchio.

Un ven - ta - glio.

PINKERTON

(vede un vasetto)

Quel ba -

*pp**sf*

BUTTERFLY

Un va - so di tin - tu - ra.

Vi spia - ce?...

PINKERTON

- rat - to - lo?

Ohibò!

BUTTERFLY (getta via il vaso di tintura)

(trae un astuccio lungo e stretto)

PINKERTON

Via!

rall.

76

E

rall.

BUTTERFLY (molto seria)

LARGAMENTE

Co-sa sacra e mi-a.

PINKERTON

(curioso)

quel-lo?

E non si può ve-de-re?

*LARGAMENTE**p**m.s.*
(dopo la parola)*ff*

BUTTERFLY

(sparisce nella casa portando con sè l'astuccio)

C'è troppa gen-te.

Perdo-na-te.

m.s.
*p**rall.**pp*

ALL.^o MODERATO ♩ = 104

GORO (chè si è avvicinato, dice all'orecchio di Pinkerton:)

77

È un pre - sen - te del Mi - ka - do a suo

ALL.^o MODERATO*pp misterioso**ff**pp stacc.*

PINKERTON

(piano a Goro)

E... suo

GORO

(fa il gesto di chi s'apre il ventre)

pa - dre...

col_l'in - vi - to....

pp

PINKERTON

pa - dre?

(s'allontana, rientrando
nella casa)

GORO

Ha ob - be - di - to.

BUTTERFLY (Butterfly, che è ritornata, va a sedersi sulla terrazza vicino a Pinkerton e leva dalle maniche alcune statuette)

I.^o TEMPO



PINKERTON

Gli Otto - kè.

(ne prende una e la esa -

I.^o TEMPO

78

Quei pu -



BUTTERFLY

Sostenendo

mina con curiosità)

Son l'a - ni - me de -

PINKERTON

rall:.....

-pazzi?.....

A - ve - te det - to?..



BUTTERFLY

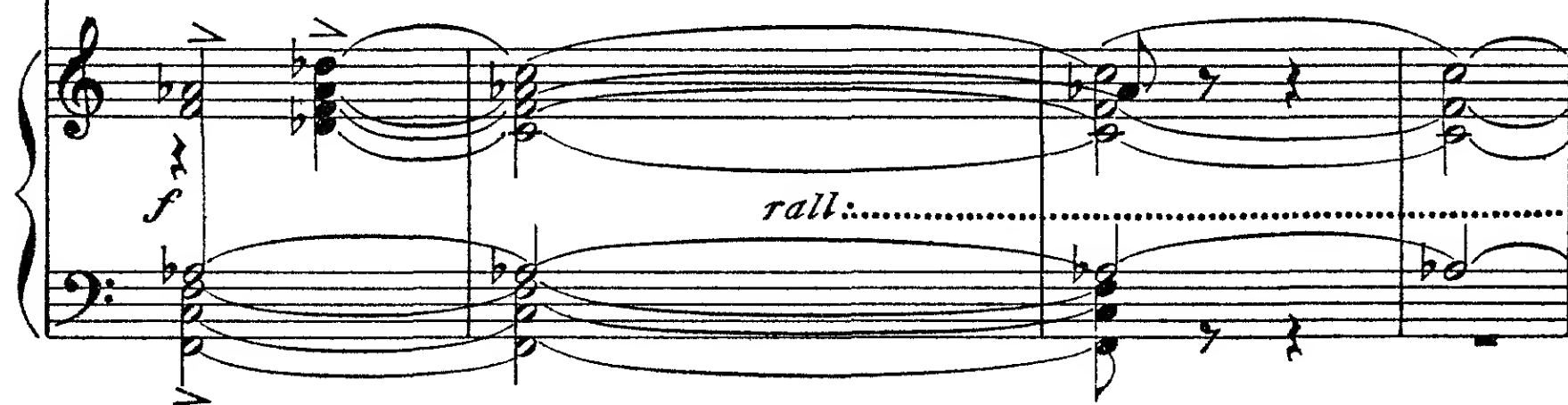
(depone le statuette)

-gli a - - vi.

rall:.....

PINKERTON

Ah!... il mio ri - spet - to.



(con rispettosa confidenza, a Pinkerton)

BUTTERFLY

ANDANTE

p

79

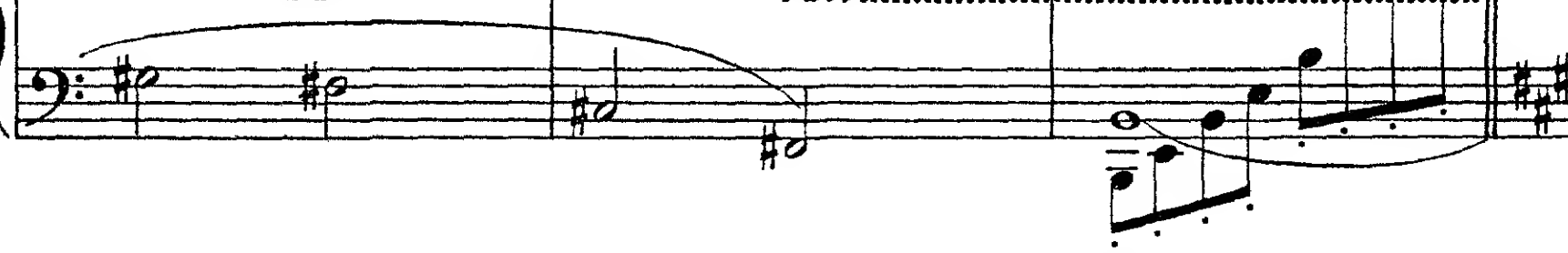
ANDANTE

pp legato

BUTTERFLY



BUTTERFLY

rall:.....*pp**rall:.....*

Ped.

*

BUTTERFLY

al Dio del si_gnor Pin_kerton m' inchi - no.

This system features a vocal line for Butterfly in treble clef with a key signature of two sharps (F# and C#). The lyrics are "al Dio del si_gnor Pin_kerton m' inchi - no." The piano accompaniment consists of two staves: the right hand in treble clef with a melody of eighth and sixteenth notes, and the left hand in bass clef with a bass line of eighth and sixteenth notes. Pedal points are indicated by "Ped." with asterisks at the beginning and end of the system.

BUTTERFLY

È mio de - sti - no. Nel - la

p

f *pp*

This system continues the vocal line with the lyrics "È mio de - sti - no. Nel - la". The piano accompaniment includes dynamic markings: *p* (piano) for the vocal line, and *f* (forte) and *pp* (pianissimo) for the piano accompaniment. Pedal points are indicated by "Ped." with asterisks.

BUTTERFLY

stes - - sa chie - set - ta in gi -

This system continues the vocal line with the lyrics "stes - - sa chie - set - ta in gi -". The piano accompaniment continues with the same melodic and harmonic patterns. Pedal points are indicated by "Ped." with asterisks.

BUTTERFLY (con paura)

Lo zio Bon _ zo noi sa, nè i miei lo san _ no. Io

The first system of the musical score for Butterfly (con paura). It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a sustained chord in the right hand and a moving bass line in the left hand.

♩ = 76

BUTTERFLY

se _ guo il mio de _ _ sti _ _ no

80

♩ = 76

pp dolcissimo

Ped. * Ped. * Ped. *

The second system of the musical score. It includes a tempo marking of 76 beats per minute. The vocal line continues with a series of quarter notes. The piano accompaniment features a rapid, ascending and descending scale-like pattern in the right hand, with a sustained chord in the left hand. The system concludes with a pedal point marked with an asterisk.

BUTTERFLY

e pie _ na d' u _ mi l _ tà

Ped. * Ped. * Ped. *

The third system of the musical score. The vocal line continues with a series of quarter notes. The piano accompaniment maintains the rapid, ascending and descending scale-like pattern in the right hand, with a sustained chord in the left hand. The system concludes with a pedal point marked with an asterisk.

BUTTERFLY

al Dio del si_gnor Pin_kerton m' inchi - no.

This system features a vocal line for Butterfly in treble clef with a key signature of two sharps (F# and C#). The melody is simple, with lyrics "al Dio del si_gnor Pin_kerton m' inchi - no." The piano accompaniment consists of two staves: the right hand plays a continuous eighth-note arpeggiated figure, and the left hand plays a similar figure with some rests. Pedal points are indicated by "Ped." with asterisks at the beginning and end of the system.

BUTTERFLY

È mio de - sti - no. Nel - la

p

f *pp*

This system continues the vocal line with lyrics "È mio de - sti - no. Nel - la". The piano part includes dynamic markings: *p* (piano) for the vocal line and *f* (forte) / *pp* (pianissimo) for the piano accompaniment. The piano accompaniment features a crescendo and decrescendo in the right hand. Pedal points are marked with "Ped." and asterisks.

BUTTERFLY

stes - - sa chie - set - ta in gi -

This system continues the vocal line with lyrics "stes - - sa chie - set - ta in gi -". The piano accompaniment maintains the arpeggiated texture. Pedal points are marked with "Ped." and asterisks.

BUTTERFLY

First system of the musical score for Butterfly. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: -noc - chio con voi Pre - ghe -. The piano accompaniment consists of two staves. The right hand has a rapid sixteenth-note arpeggiated figure. The left hand has a slower, more melodic line with a fermata. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *p* (piano) and *pp* (pianissimo).

-noc - chio con voi Pre - ghe -

p

pp

Ped. *

BUTTERFLY

Second system of the musical score for Butterfly. The vocal line continues with the lyrics: - rò lo stes - so .Di - - o. The piano accompaniment continues with the same arpeggiated figure. A box containing the number '81' is placed above the piano staff. Pedal points are marked with 'Ped.' and asterisks. The tempo/mood is marked *poco stent.* (poco stentato).

- rò lo stes - so .Di - - o.

poco stent.

81

Ped. *

BUTTERFLY

Third system of the musical score for Butterfly. The vocal line has the lyrics: E per far - vi con - ten - to po - trò. The piano accompaniment features a more complex arpeggiated figure. Pedal points are marked with 'Ped.' and asterisks. The tempo/mood is marked *rall. e dim.* (rallentando e diminuendo). The marking *m.s.* (mezza sostenuto) appears in the piano staff.

E per far - vi con - ten - to po - trò

rall. e dim.

m.s.

Ped. *

BUTTERFLY *rallentando*

(Si getta nelle braccia di Pinkerton)

for-se obliar la gen-te mi-a.....

A-mo-re

*rall. col canto**a tempo*

2 3 1

BUTTERFLY *mon*

(Si arresta come avesse paura d'essere stata udita dai parenti)

mie!.....

ff
*deciso ed
energico*

(Intanto Goro ha aperto lo *shosi* - nella stanza dove tutto è pronto pel matrimonio, si trovano Sharpless e le autorità - Butterfly entra nella casa e si inginocchia; Pinkerton è in piedi vicino a lei - i parenti sono nel giardino, rivolti verso la casa, inginocchiati)

GORO *MODERATO*

Tut-ti zit-ti!

MODERATO

82

COMMISSARIO

(legge)

p È con - ces - so al no - mi - na - to

m.d.

Ped.

COMMISSARIO

Benjamin Franklin Pinkerton, Luogote - nen - te nel la canno -

mf

Ped.

COMMISSARIO

nie - ra Lincoln, ma - ri - na degli Stati U - ni - ti A -

83

mf

COMMISSARIO

me - ri - ca del Nord: ed

p

pp

f

p

Ped.

COMMISSARIO

al-la da-mi - gel-la Butter - fly..... del quar - tie - re d'O_

COMMISSARIO

-ma - ra - Naga-saki, d'u - nirsi in matri-mo - nio, per dritto il

COMMISSARIO

pri - mo, del-la propria vo-lon - tà, ed

(porge l'atto per la firma)

COMMISSARIO

el-la per con-sen-so dei pa - ren - ti qui te-sti-monî al - l'at-to

GORO (molto ceremonioso) (Pinkerton firma) (Butterfly firma) *a tempo*

Lo spo-so. Poi la spo-sa. 86 E tut-to è

a tempo

GORO

rall:

fat-to.

mf

pp

rall:

f

pp
Ped.

ANDANTE MOSSO ♩ = 80

✱ (Le amiche si avvicinano, complimentose, a Butterfly, alla quale fanno ripetuti inchini)

87

f

p

BUTTERFLY (facendo cenno colla mano, alza un dito, e corregge:)

LE AMICHE *piano, con grazia*

Madama F B. Pinkerton.

Sop.

Madama Butterfly!..

pp

f

(le amiche festeggiano Butterfly, che ne bacia qualcuna: intanto l'Ufficiale dello Stato Civile ritira l'atto e le altre carte, poi avverte il Commissario Imperiale che tutto è finito)

animando *rall.: p.....*

COMMISSARIO
a tempo

(saluta Pinkerton)

cres: ... poco..

a tempo *p* *cres: ... poco..*

Au - gu - rî mol - ti.

PINKERTON

a poco

(rende il saluto)

a poco

I miei rin - gra - zia - men - ti.

COMMISSARIO

(si avvicina al Console)

p *cres.*

Il si_gnor

SOSTENENDO

SHARPLESS

sempre cres.

COMMISSARIO

L'ac - com -

Con - so - le scen - de

SOSTENENDO

mf

sempre cres.

SHARPLESS

- pa - gno.

89

PINKERTON

(saluta Pinkerton)

A mera - vi - glia.

SHARPLESS

(stringendo la mano a Pinkerton)

Ci vedrem do - ma - ni.

(congedandosi da Pinkerton)

UFFICIALE

90

p *pp*

Po-ste-ri-

(Il Console, il Commissario Imperiale e l'Ufficiale del registro si avviano per scendere alla città)

PINKERTON

Mi pro-ve- - rò.

UFFICIALE

- tà.

SHARPLESS

POCO MENO

(ritorna indietro e con
accento significativo di-
ce a Pinkerton:)

(Pinkerton con un gesto
lo rassicura e lo saluta
colla mano)

91

p *rall:...* *molto ritenuto...*

Giudizio!

(Sharpless scende pel sentiero; Pinkerton che
è andato verso il fondo lo saluta di nuovo)

(ritorna innanzi e stropic-
affrett. un poco
pp

ciandosi le mani dice fra sè.)

PINKERTON

a piacere

(I servi portano delle bottiglie di Saki

(Ed ec coci in fa - miglia.)

ALL.^o MOD.^{to}

e distribuiscono i bicchieri agli invitati)

PINKERTON

Sbrighiamoci al più presto

in modo o - ne - sto.

PINKERTON (brindando cogli invitati)

Hip! hip!...

Sop.

UN POCO MENO - MOLLEMENTE ♩=100
PINKERTON

Be - via - mo ai no - vis - si - mi le - ga - mi,

YAKUSIDÉ

O

Sop¹

Ka - mi! o Ka - mi!

Ten¹

Ka - mi! o Ka - mi!

UN POCO MENO - MOLLEMENTE ♩=100

p marcato *sentito*

PINKERTON

be - via - mo ai no - vis - si - mi le -

YAKUSIDÉ

Ka - mi! o Ka - mi!

Ka - mi! o Ka - mi!

Ka - mi! o Ka - mi!

f *sentito*

PINKERTON

Sostenendo

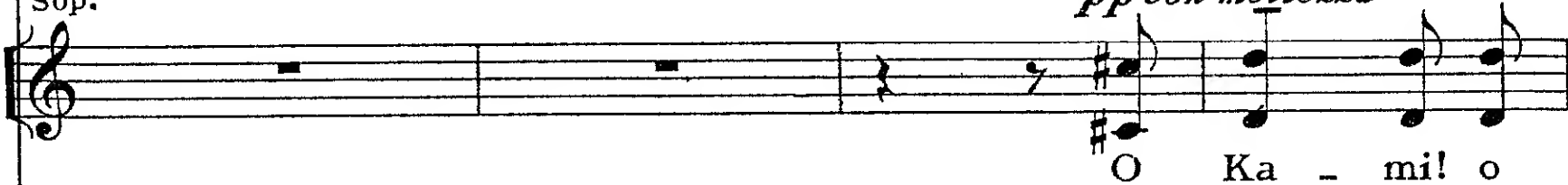
CUGINA

pp con mollezza

LA MADRE

pp con mollezza

Sop.

pp con mollezza

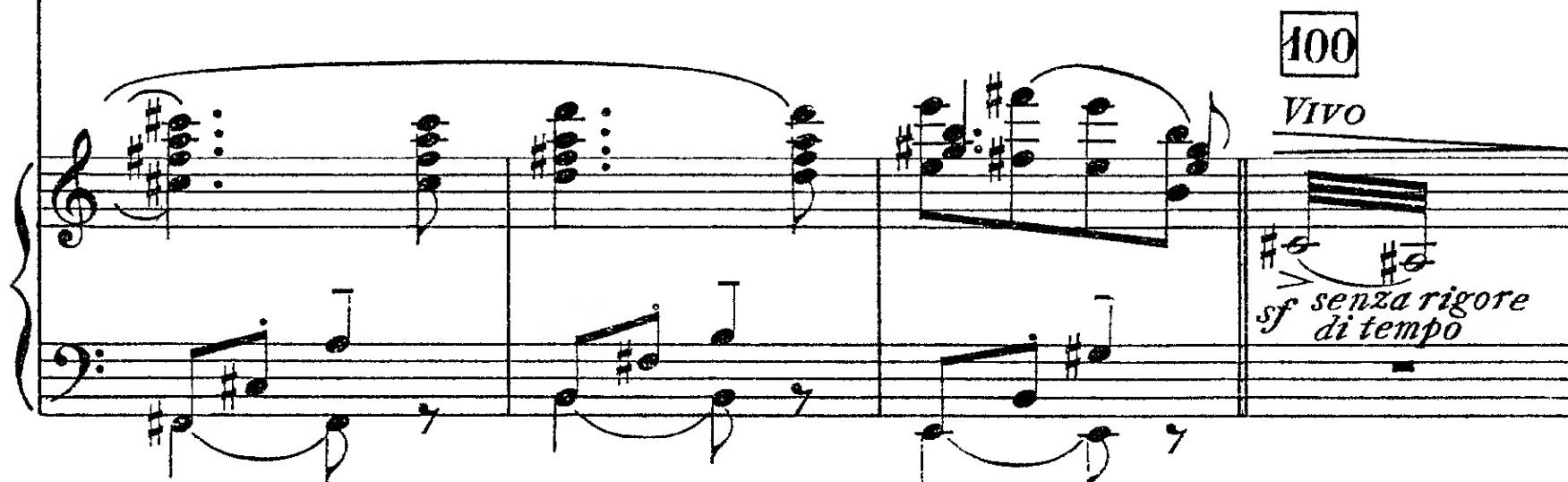
CUGINA

Vivo

LA MADRE



Sop.



(i brindisi sono interrotti da strane grida
che partono dal sentiero della collina)

LO ZIO BONZO

(dal'interno, lontano)

(a questo grido tutti i parenti e gli amici allibisco.)

Cio-cio-san!.....

Cio-cio-san!.....

Abbomi - na -

Sop!

Ten!

(Tam-tam interno)

8^a sotto ...!

8^a sotto ...!

BUTTERFLY

Lo zio Bon-zo!

GORO

(infastidito dalla venuta del Bonzo)

Un corno al gua-sta-

no e si raccolgono impauriti: Butterfly rimane isolata in un angolo)

BONZO

(avvicinandosi)

-zio - ne!

Cio-cio-

(allibiti)

Lo zio Bon-zo!

(allibiti)

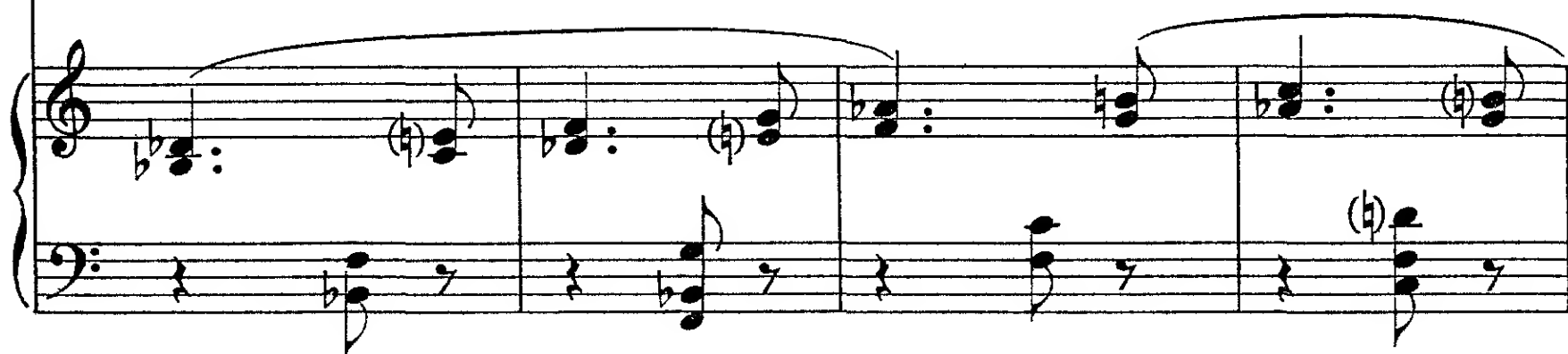
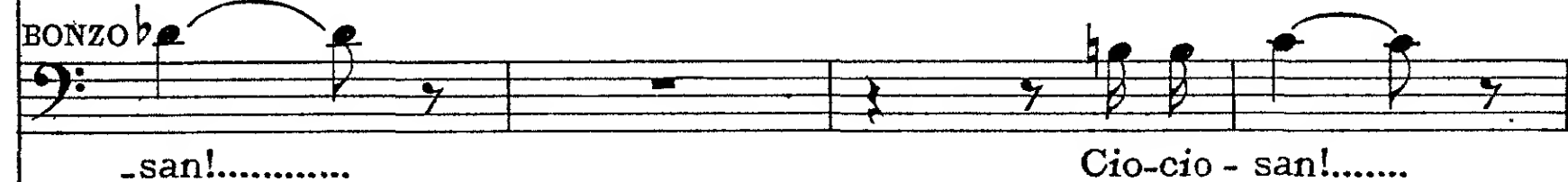
Lo zio Bon-zo!

p a tempo

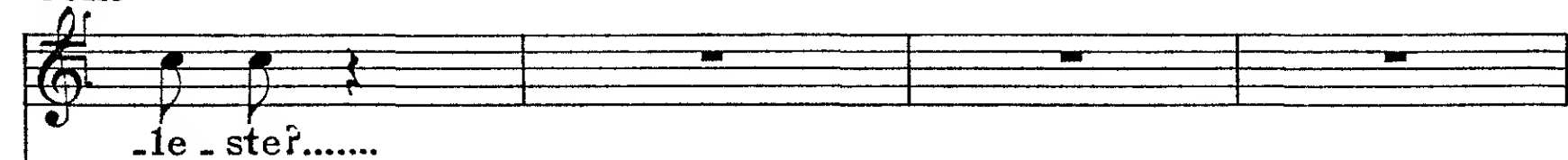
GORO



BONZO



GORO



BONZO

(sempre più vicino)



(al fondo appare la strana figura del Bonzo, preceduto da due portatori di lanterne e seguito da due Bonzi)

BONZO



101



BONZO

(Vista Butterfly, che si è scostata da tutti, il Bonzo stende le mani minacciose ver-

ff *poco allarg:.....*

so di lei)

ALL.^o MOD^{to} ♩ = 108

BONZO

ALL.^o MOD^{to} ♩ = 108 *marcato molto*

102

Che hai tu fat - to al - la Mis -

(seccato per la scenata del Bonzo)

PINKERTON

3

Che mi stril - la quel mat - to?

BONZO

3

- sio - ne?

Sop.ⁱ e la Cugina

f

Ri - spon - di, Cio - cio - san!

Ten.ⁱ

f

Ri - spon - di, Cio - cio - san!

poco allarg.

BONZO

Ri - spon-di, che hai tu fat-to?

Sop.ⁱ (volgendosi, ansiosi, verso Butterfly)

Ri - spon-di, Cio - cio -

Ten.ⁱ Ri - spon-di, Cio - cio -

AMICI E PARENTI

marcatiss.

BONZO

Co - me, hai tu gli oc-chi a - sciut-ti? Son

_san!.....

_san!.....

103

p

BONZO

dun - que que - sti i frut-ti? Ci ha rin-ne-ga - to

(urlando)

marcato

104

BONZO

tut - ti! *poco allarg:..... a tempo*

Sop.ⁱ (scandolezzati, con grido acuto, prolungato) *ff*

Ten.ⁱ *ff*

Hou!..... Cio - cio - san!

Hou!..... Cio - cio - san!

poco allarg:..... a tempo

marcato molto

BONZO

Ri - ne - ga - to vi di - co,.....

BONZO

il cul - to an - ti - co.....

105

Sop.ⁱ (gridando) *ff* *decrs. di tonalità*

Ten.ⁱ (gridando) *ff* *decrs. di tonalità*

Hou!..... Cio - cio - san!

Hou!..... Cio - cio - san!

marcato

incal -

(imprecando contro Butterfly, che si copre il volto colle mani: la madre si avvanza per difenderla,

BONZO

Ka-mi sa-run-da - si-co! A1.

Sop.ⁱ

Hou!..... Cio-cio - san!

Ten.ⁱ

Hou!..... Cio-cio - san!

8

-zan - do..... un..... poco.....

ma il Bonzo duramente la respinge e si avvicina terribile a Butterfly gridandole sulla faccia:)

BONZO

-l'a - ni - ma tua gua - sta qual sup - pli - zio so -

..... e..... string.

FINKERTON

(ha perduto la pazienza e si intromette fra il Bonzo e Butterfly) *con forza*

ff

Ehi,

BONZO

-vra - sta!

106

ff

fff

PINKERTON

di - co: ba - sta, ba - sta! (alla voce di Pinkerton, il Bonzo si arresta stupefatto, poi con subita risoluzione invita i parenti e le amiche a partire)

BONZO

Ve - ni - te tut - ti.

BONZO

(a Butterfly)

An - dia - mo! Ci hai rin - ne - ga - to e no - i...

YAKUSIDÈ e *ff*
BONZO *rit.*

a tempo

Ti rin - ne - ghia - mo!

(Tutti si ritirano frettolosamente al fondo e stendono le braccia verso Butterfly)

Sop.ⁱ e Cugina

Ti rin - ne - ghia - mo!

Ten.ⁱ

Ti rin - ne - ghia - mo!

107 *a tempo*
ben ritmato

ff *rit. col canto* *tutta forza*

PINKERTON

(con autorità, ordinando a tutti d'andarsene)

f Sba - raz -

PINKERTON

-za - te all'i - stan - te. In ca - sa mi - a

PINKERTON

ALLEGRO ♩ = 126

nien - te bac - ca - no e nien - te bon - ze - ria.....

Sop.ⁱ (grido) Hou!.....

Ten.ⁱ (grido) Hou!.....

108

ALLEGRO ♩ = 126

ff vibratissimo

(alle parole di Pinkerton, tutti corrono precipitosamente verso il sentiero che scende alla città: la madre tenta di nuovo di andare presso Butterfly, ma viene travolta dagli altri.- Il Bonzo sparisce pel sentiero che va al tempio seguito dagli accoliti)

The first system of the musical score consists of two staves for piano accompaniment. The treble staff contains a series of chords and single notes, while the bass staff provides a more active accompaniment with eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#), and the time signature is 4/4.

(nell'uscire)

Hou! Cio-cio-san!...

Hou! Cio-cio-san!...

The second system continues the piano accompaniment. It features a prominent melodic line in the treble staff, often marked with a slur and a crescendo hairpin. The bass staff continues with a rhythmic accompaniment. A piano (p) dynamic marking is present in the bass staff.

(Le voci poco a poco si allontanano-Butterfly sta sempre immobile e muta colla faccia nelle
(un po' lontani)

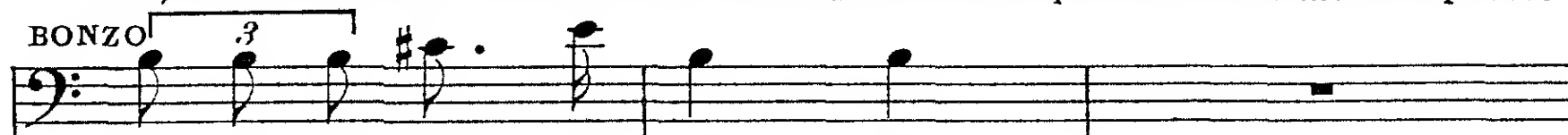
Hou! Cio - cio - san!...

Hou! Cio - cio - san!...

The third system concludes the piano accompaniment. It includes the instruction *calando e rall:* followed by a dotted line, indicating a deceleration. The system ends with a section marked *all'Allegro mod^{to}* and a piano (p) dynamic marking. The musical notation shows a change in tempo and mood.

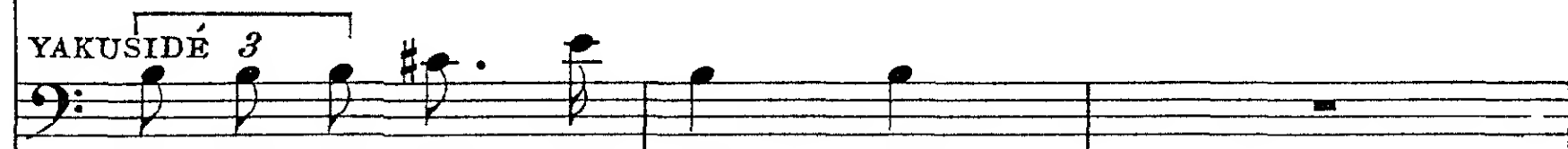
mani, mentre Pinkerton si è recato alla sommità del sentiero per assicurarsi che tutti quei sec-

BONZO



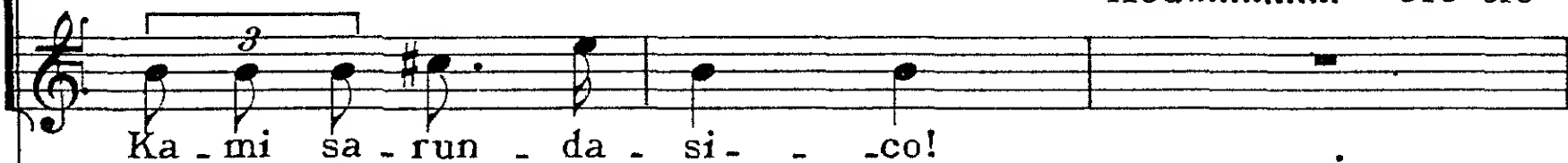
Ka - mi sa - run - da - si - - co!

YAKUSIDÉ



Ka - mi sa - run - da - si - - co!

Hou!..... Cio-cio-

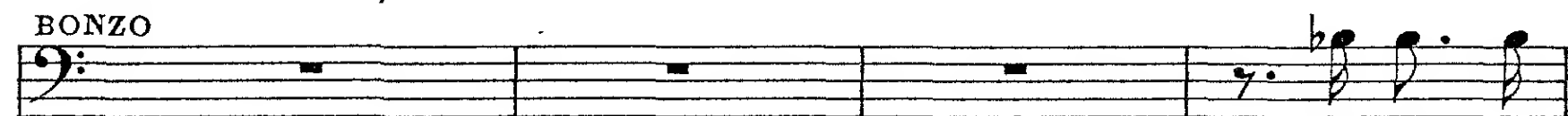


Ka - mi sa - run - da - si - - co!



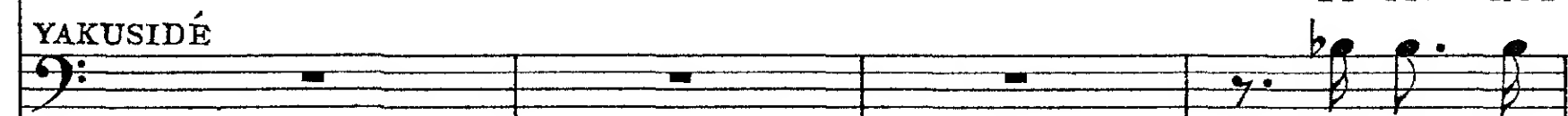
catori se ne vanno)

BONZO

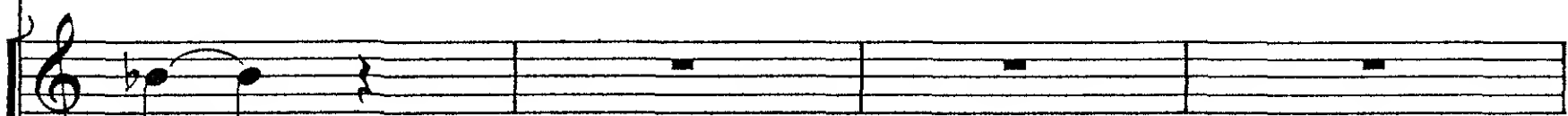


Ti rin - ne -

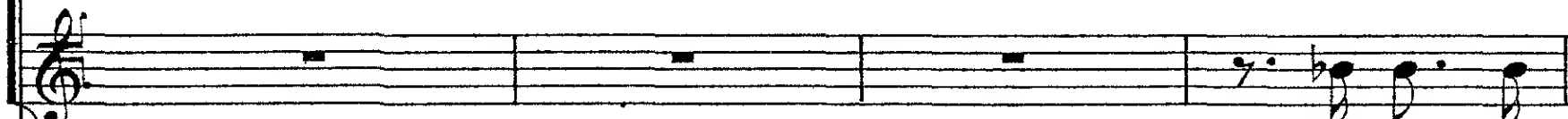
YAKUSIDÉ



Ti rin - ne -



-san!....



Ti rin - ne -

109



BONZO

(cupo)

-ghiamo!

Ti rin - ne -

YAKUSIDÉ

(cupo)

-ghiamo!

Ti rin - ne -

(cupo)

p *mm*

(cupo)

Hou! Cio-cio-san!...

Ti rin - ne -

(cupo)

-ghiamo!

Ti rin - ne -

pp

BONZO

-ghia - mo!

YAKUSIDÉ

-ghia - mo!

-ghia - mo!

-ghia - mo!

calando sempre

p

Hou!..... Cio-cio - san!.....

Hou!..... Cio-cio - san!.....

pp (comincia a calare la sera)

110

rall:.....

pp

Sop. (Butterfly scoppia in pianto infantile - Pinkerton l'ode e va premuroso presso di lei (lontano molto))

Hou! Cio-cio - san!.....

molto rall:.....

pp

Ped *

sollemandola dall'abbattimento in cui è caduta e togliendole con delicatezza le mani dal vi-

AND.^{te} AFFETTUOSO ♩ = 76

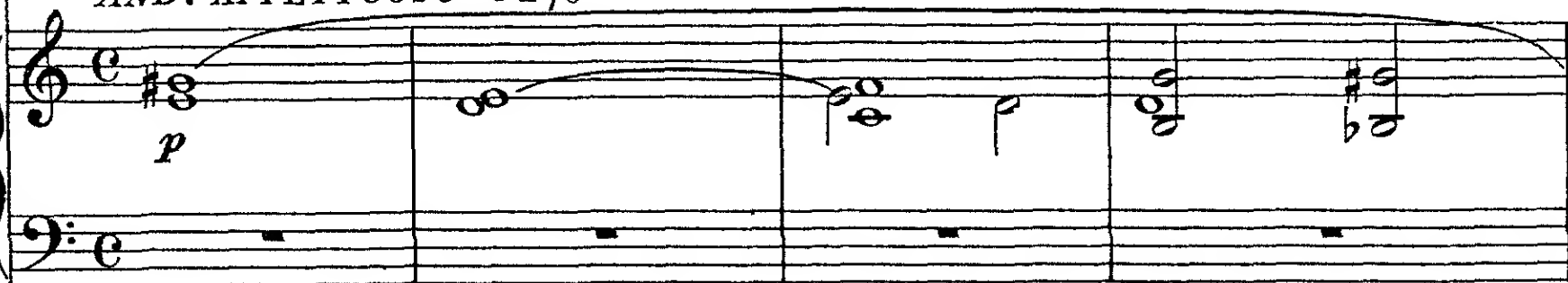
PINKERTON



141

Bim - ba, bim - ba, non pian - ge - re per gracchiar di ra -

AND.^{te} AFFETTUOSO ♩ = 76



-so piangente)

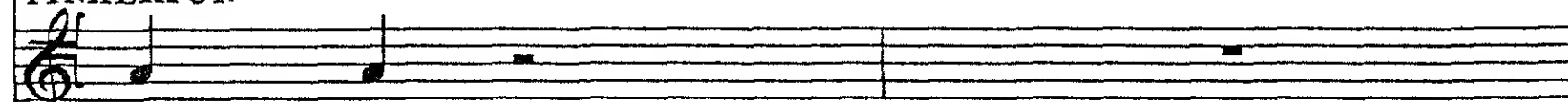
(turandosi le orecchie, per non udire le grida)

BUTTERFLY



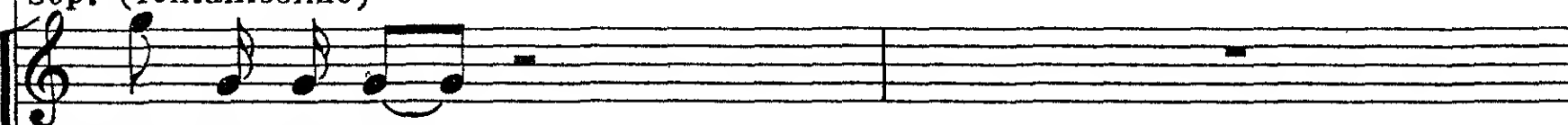
Ur - la - no an - cor!

PINKERTON

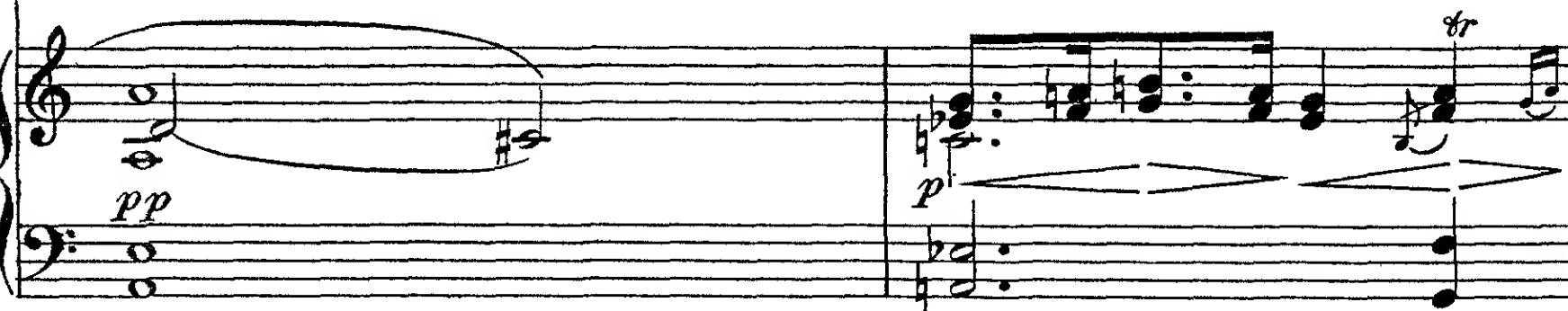
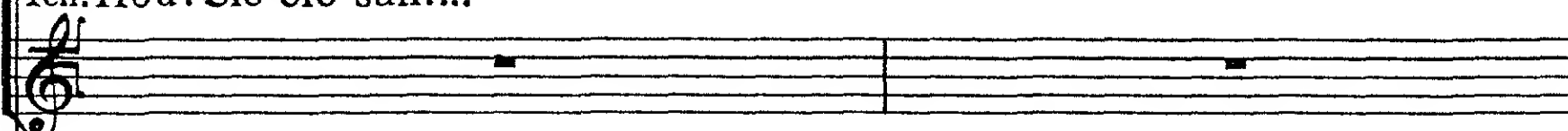


-noc - - chi...

Sop! (lontanissimo)



Ten! Hou! Cio-cio-san!...



PINKERTON (rincorandola)



Tut - ta la tua tri - bù ei Bon - zi tut - ti del Giap -



PINKERTON

poco rit:.....

-pon non val - go - no il pian - to di quegli oc - chi ca - ri e

*dolce**poco rit:.....*

BUTTERFLY

(sorridente infantilmente)

Davver?

PINKERTON

bel - li.

*rall:.....**p*

BUTTERFLY

(comincia a calare la sera)

Non piango più. E qua - si del ri - pudio non mi duo - le

112

*a tempo**dolce e legato*

BUTTERFLY

per le vo - stre pa - ro - le che mi

espressivo

mf

BUTTERFLY

(si china per baciare la mano a Pinkerton)

suo - nan co - sì dol - ci nel cor.

(dolcemente impedendo)

Che

pp legg.

BUTTERFLY

PINKERTON

M'han det - to che lag - giù fra la

fai?... la man?

113

dolce

pp

p

Ped. * Ped. *

BUTTERFLY

gen-te co-stuma - ta è que-sto il se - gno

Ped. * Ped. * Ped. *

BUTTERFLY

UN PO' PIÙ MOSSO

del mag-gior ri-spet - to.

Ped. *

SUZUKI

(internamente)

brontolando

E I-zaghi ed I - za - na - mi sa - run - da - si - co, e

Ped. *

UN PO' PIÙ MOSSO

Ped. *

SUZUKI

Ka - mi, e I - za - ghi ed I - za - na - mi, sa - run - da - si - co, e

mf

ALL.^o MODERATO

SUZUKI

Ka - mi.

PINKERTON

(sorpreso per tale sordo bisbiglio)

Chi bron - to - la las -

ALL.^o MODERATO

114

BUTTERFLY

PINKERTON

È Su - zu -

- sù?

sentito

pp

BUTTERFLY

- ki che fa la sua pre - ghie - ra se - ral.....

115

f

BUTTERFLY

(scende sempre più la sera e Pinkerton conduce Butterfly

*rall:**p**p*

verso la casetta)

BUTTERFLY

*..... sempre rall:**pp*

ANDANTINO CALMO ♩ = 92

BUTTERFLY

p

e l'ombra e la

PINKERTON

p dolce

Vie-ne la se-ra

116

ANDANTINO CALMO ♩ = 92

*dolce**p*

BUTTERFLY

quie - te. Sola e rinne -

PINKERTON

E sei qui so - la....

BUTTERFLY

accel: un poco.....

-ga - ta!..... Rin - ne - ga - ta...

pp accel: un poco.....

BUTTERFLY

a tempo *espress. molto* *rall:.....* *a tempo*

e..... fe - li - ce!.....

PINKERTON

(Pinkerton batte tre volte le mani: i servi e Suzuki accorrono subito, e

sfumato *sfumato*

a tempo *rall:.....* *a tempo*

Fin.

Pinkerton ordina ai servi:)

PINKERTON

(i servi fanno scorrere silenzio.)

A vo-i, chiu-de-te.

117

*

samente alcune pareti)

BUTTERFLY

(con intensità a Pinkerton)

Sì, sì, noi tut-ti so-li... E fuo-ri il

p

BUTTERFLY

mondo...

PINKERTON

(ridendo)

E il Bonzo fu-ri-bon-do.

mf

BUTTERFLY

(a Suzuki, che è venuta coi servi e sta aspettando gli ordini)

cantando

Su - zu - ki, le mie ve - sti.

p

BUTTERFLY (Suzuki fruga in un cofano e dà a Butterfly gli abiti per la notte ed un cofanetto coll'occorrente per la toeletta)

p

poco rall:.....

to coll'occorrente per la toeletta)

BUTTERFLY

SUZUKI

poco rit:.....
(inchinandosi a Pinkerton)

(Pinkerton batte le mani: i servi corrono via)

poco rit:...

ppp

Ped.

BUTTERFLY

(entra nella casa ed aiutata da Suzuki fa cautelosamente la sua toe-

118

rit:.....

pp *mf* *p* *pp*

letta da notte, levandosi la veste nuziale ed indossandone una tutta bianca; poi siede su di un cu-

BUTTERFLY

rit:.....

mf *p* *pp*

scino e mirandosi in uno specchietto si ravvia i capelli: Suzuki esce).

BUTTERFLY

rit: molto

Quest'o_bi pompo_sa di scioglier mi

p *pp*

BUTTERFLY

tarda.... si ve - sta la spo - sa di

PINKERTON

(guardando amorosamente Butterfly)

Con moti di sco - jat_to_loi nodi allenta e scioglie!..Pen-

pp

Ped.

BUTTERFLY

*rall:.....**a tempo*

pu - ro can - dor..... Tra

PINKERTON

*rall:.....**a tempo*

- sar che quel gio_cat_to_lo è mia mo - glie. Mia

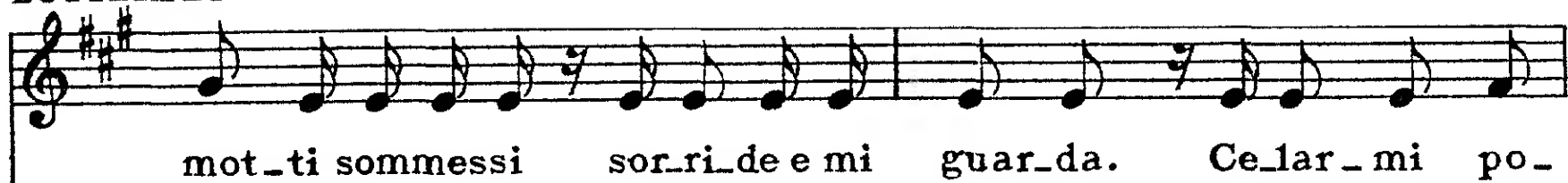
*rall:.....**a tempo*

p

mf

119

BUTTERFLY



PINKERTON

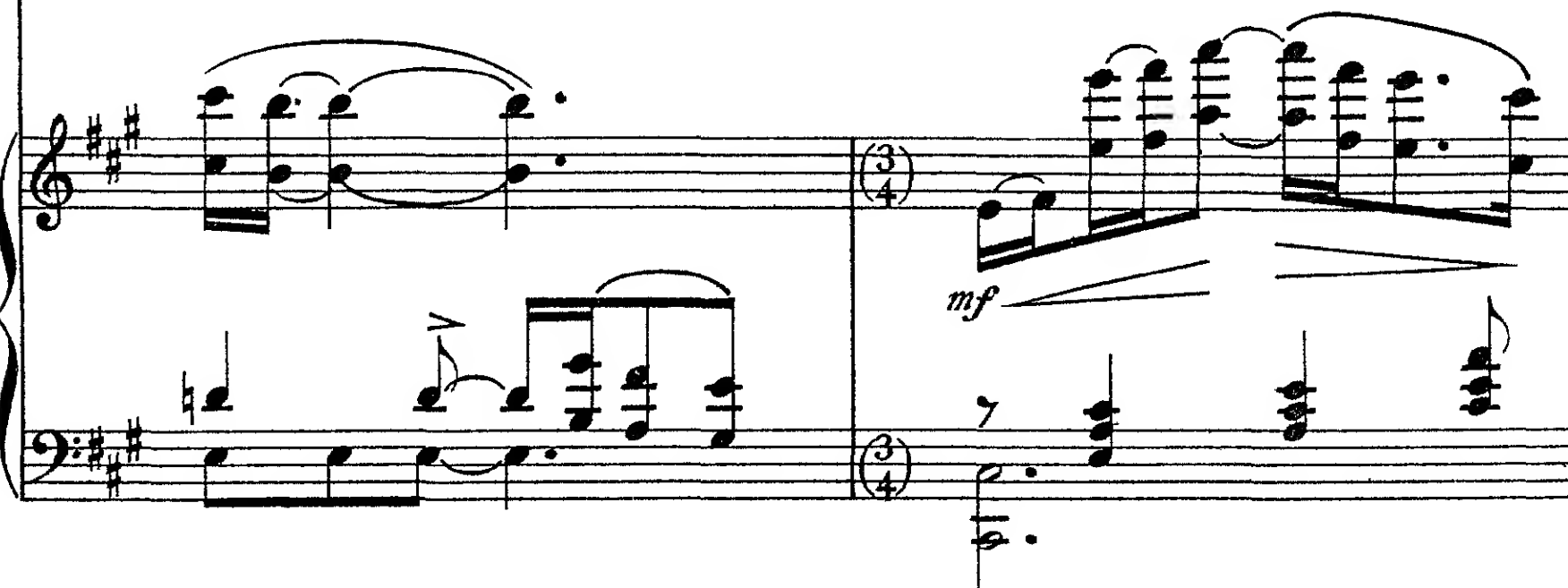
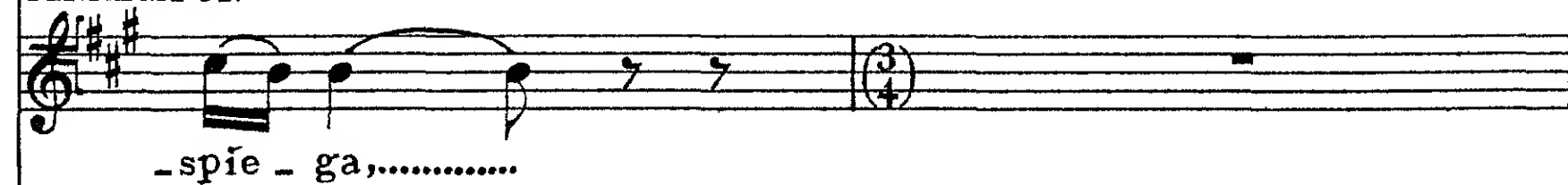
(sorridendo)



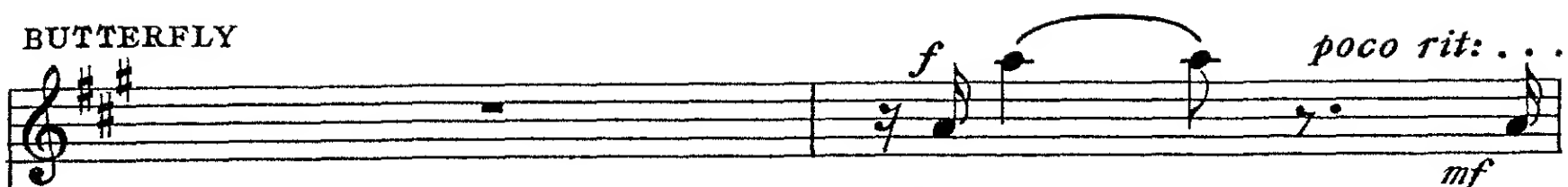
BUTTERFLY



PINKERTON



BUTTERFLY



E ancor.....

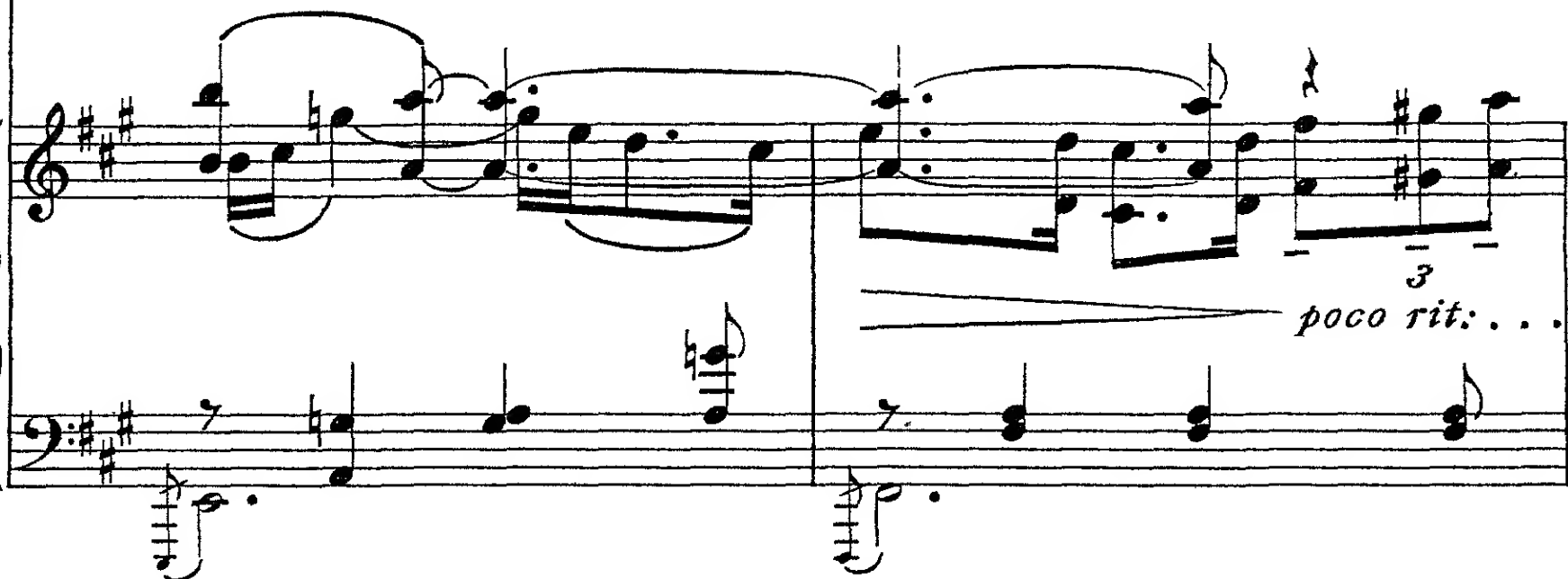
1'i-

con slancio

PINKERTON



ch'io mi strug - go per la feb - - bre d'un su_bi-to de -



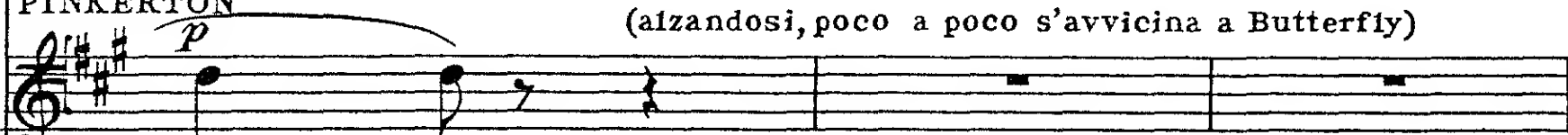
BUTTERFLY



-ra - ta vo-ce mi ma - le - di - ce...

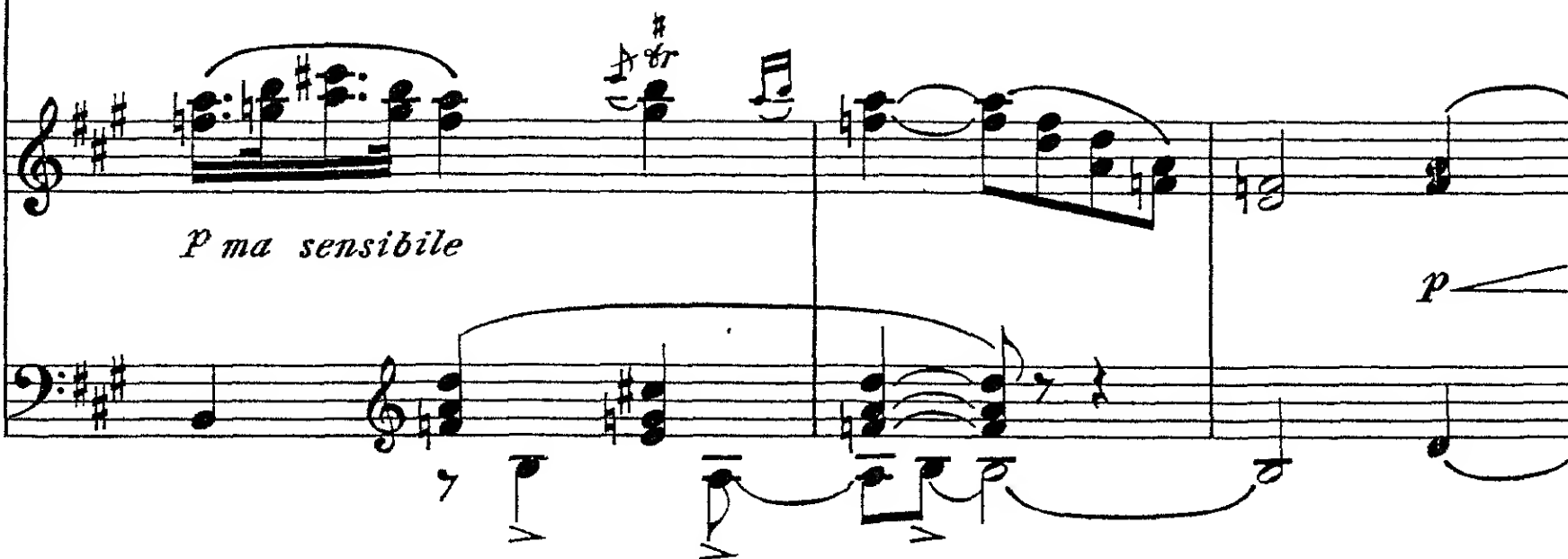
But-ter-

PINKERTON



-sì - - o.

(alzandosi, poco a poco s'avvicina a Butterfly)



p ma sensibile

p

BUTTERFLY

rall. ten.
 -fly..... rin - ne - ga - ta... Rin - ne - ga - ta... e fe -

col canto
pp
pp

BUTTERFLY

a tempo

120 - li - - ce.

dolce

poco rall:.....

a tempo

(stende le mani a Butterfly che sta per scendere dalla terrazza)

ANDANTE LENTO

sostenendo

PINKERTON

p dolcissimo

Bim - ba dagli occhi pie - ni di ma - li - a.....

ANDANTE LENTO

sostenendo col canto

dolce

p
pp

PINKERTON *sostenendo*

pp

o - ra sei tut - ta mi - a Sei

sostenendo

m.d.

PINKERTON *cres.*

con calore

tut - ta ve - sti - ta di gi - glio. Mi pia - ce la trec - cia tua

cres.

BUTTERFLY

sostenendo

So -

p

PINKERTON

allarg.

a tempo

bru - na fra can - di - di ve - li

allarg.

a tempo

m.d.

f

BUTTERFLY (scendendo dal terrazzo:)

mi - glio la Dea del la lu - na, la pic - co - la Dea della

121 *Sostenendo*

pp

BUTTERFLY

lu - na che scen - de la not - te dal pon - te del

BUTTERFLY

ciel..... E li

PINKERTON

mf *cres. ed affrett.*

E af - fa - sci - na i cuo - ri...

p *cres. ed affrett.*

sempre affrett. un poco

BUTTERFLY

pren - de, e li av - vol - ge in un bianco man -

mf

sempre affrett. un poco

BUTTERFLY

incalzando un poco

- tel.....

E vi - a

se li

espressivo

f incalzando un poco

BUTTERFLY

rall:.....

re - ca

ne - gli al - ti re - a - mi.

PINKERTON

dolce espress.

Ma in -

rall:.....

AND^{te} LENTO COME PRIMA

PINKERTON

sostenendo

- tan - to finor non m'hai det - to,..... an -

122 AND^{te} LENTO COME PRIMA

p

sostenendo

PINKERTON

delicato

- cor non m'hai det-to che m'a - mi..... Le

p

delicato

Led. *

BUTTERFLY

Le

PINKERTON

sa quella Dea le paro - le che ap-pa - gangli arden - ti desir?

cres.

allarg. un poco

BUTTERFLY

sa..... Forse dir_1enon vuo - le per te - ma d'a -

*f**allarg. un poco**ff**a tempo*

BUTTERFLY

- ver - ne a mo_rir, per te - ma d'a - ver - ne a mo -

*dim.**rall**col canto**mf*

BUTTERFLY

ANDANTE ♩ = 112

- rir!

PINKERTON

mf

Sto1 - ta pa - u - ra, l'a -

123

ANDANTE ♩ = 112

PINKERTON

First system of musical notation for Pinkerton. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all tied together. This is followed by a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F5, also tied together. The lyrics are: _mor..... non uc - ci - de. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand plays a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The system ends with a forte (f) dynamic marking.

_mor..... non uc - ci - de

f

PINKERTON

Second system of musical notation for Pinkerton. The vocal line continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all tied together. This is followed by a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F5, also tied together. The lyrics are: ma..... dà vi - ta,..... The piano accompaniment continues with the same eighth note pattern. The system ends with a forte (f) dynamic marking and the instruction *con anima*.

ma..... dà vi - ta,.....

f *con anima*

poco allarg.

PINKERTON

Third system of musical notation for Pinkerton. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all tied together. This is followed by a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F5, also tied together. The lyrics are: e sor - ri - de per gio - ie ce - le - stia - li. The piano accompaniment continues with the same eighth note pattern. The system ends with a piano (p) dynamic marking and the instruction *a tempo*.

..... e sor - ri - de per gio - ie ce - le - stia - li

p *a tempo*

PINKERTON

(avvicinandosi a But_

dolcissimo

co - me o - ra fa ne - i tuoi

p

terfly e carezzandole il viso)

(Butterfly, con subito movimento si ritrae dalla carezza ardente di Pinkerton)

PINKERTON

*poco allarg.**a tempo*

lun - - ghi oc - chio - va - - li.

*poco allarg.**a tempo**rall.**AND^{te} MOSSO MA SOSTENENDO* ♩ = 84
*con intenso sentimento**f*
entusiasmandosi

BUTTERFLY

A_des_sò vo - i sie_te per

126

AND^{te} MOSSO MA SOSTENENDO ♩ = 84*pp**p*
*Ped.** *Ped.*

BUTTERFLY

cres.

me.....

l'oc_chio del fir - ma - men - to. E mi pia -

The first system of the musical score for 'Madama Butterfly' features a vocal line for Butterfly and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note 'me' followed by a dotted half note 'l'oc_chio del fir' and a half note 'ma', then a half note 'men' and a dotted half note 'to'. The piano accompaniment is in bass clef with the same key signature. It features a series of chords and a melodic line in the right hand, and a bass line in the left hand. The piano part includes a crescendo marking 'cres.' and a 'm.s.' (mezzo-soprano) marking. The system ends with a double bar line and a star symbol.

BUTTERFLY

- ce - ste dal pri - mo mo - men - to che vi ho ve -

The second system of the musical score continues the vocal and piano parts. The vocal line has a half note 'ce', a half note 'ste', a half note 'dal pri', a half note 'mo', a half note 'men', and a dotted half note 'to che vi ho ve'. The piano accompaniment continues with chords and a melodic line. The piano part includes a 'm.d.' (mezzo-dolce) marking and a 'm.s.' marking. The system ends with a double bar line and a star symbol.

BUTTERFLY

- du - - to.....

The third system of the musical score shows the vocal line with a half note 'du' and a dotted half note 'to'. The piano accompaniment continues with chords and a melodic line. The piano part includes a 'm.d.' marking and a 'm.s.' marking. The system ends with a double bar line and a star symbol.

(Butterfly ha un moto di spavento e fa atto di turarsi gli orecchi, come se ancora avesse ad udire le urla dei parenti: poi si rassicura e con fiducia si rivolge a Pinkerton)

127

ff

Ped. * Ped. * Ped.

AND^{te} ANIMATO

BUTTERFLY

con espansione

Sie - te al - to, for - te. Ri -

AND^{te} ANIMATO

p con espansione

* Ped.

BUTTERFLY

cres.

poco allarg.

- de - te con modi sì pa - le - si! E di - te co - se che mai non in -

pp

cres.

*poco allarg.
mf*

* Ped.

BUTTERFLY

First system of the musical score for Butterfly. The vocal line (treble clef) has the lyrics "_te _ si." and "Or son con _". The piano accompaniment (grand staff) includes the tempo marking *a tempo* and dynamic markings *p* and *m.s.* (mezzo-soprano). The key signature is one sharp (F#).

BUTTERFLY

Second system of the musical score for Butterfly. The vocal line (treble clef) has the lyrics "_ten _ ta," and "or son con _". The piano accompaniment (grand staff) includes the dynamic marking *pp* (pianissimo). The key signature is one sharp (F#).

BUTTERFLY

(_ Notte completa: cielo purissimò e stellato _)

Third system of the musical score for Butterfly. The vocal line (treble clef) has the lyrics "_ten _ ta." The piano accompaniment (grand staff) includes the dynamic marking *dim.* (diminuendo) and the tempo marking *rall:.....* (rallentando). The key signature is one sharp (F#).

(avvicinandosi lentamente a Pinkerton seduto sulla panca nel giardino)

128

AND^{te} SOSTENUTO ♩ = 76

dolcissimo espressivo
pp

BUTTERFLY

(si inginocchia ai piedi di Pinkerton e lo guarda
con tenerezza, quasi supplichevole)

Vo - glia - temi be - ne,

BUTTERFLY

un be - ne pic - co - li - - no,

BUTTERFLY

un be - ne da bam - - bi - - no

quale a

BUTTERFLY

me si con - - vie - - ne,

espressivo
p

m.s.

Allo

poco rit.

Detailed description: This block contains the musical score for measures 127 through 131 of the 'Butterfly' scene. The vocal line (treble clef) begins with a long note on 'me' (measure 127), followed by 'si' (128), and then a series of notes for 'con - - vie - - ne,' (129-131). The piano accompaniment (treble and bass clefs) features arpeggiated chords and moving lines. Measure 129 includes the marking 'espressivo' and 'p' (piano). Measure 130 has 'm.s.' (maestros) and 'Allo'. Measure 131 ends with 'poco rit.' (poco ritardando). The key signature has two flats (B-flat and E-flat).

BUTTERFLY

129 *espressivo*

p

vogia - te - mi

Detailed description: This block contains measures 129 through 131. Measure 129 is marked with a box containing the number '129' and the instruction 'espressivo'. The piano part features a series of chords. The vocal line continues with 'voglia - te - mi'. The key signature remains two flats.

BUTTERFLY

be - - ne.....

p

Noi sia - mo gente av -

Detailed description: This block contains measures 132 through 134. Measure 132 has the vocal line 'be - - ne.....' and the piano part with a long note. Measure 133 has the vocal line 'Noi sia - mo gente av -' and the piano part with a long note. The key signature remains two flats.

BUTTERFLY

poco rit.

- vez - za al - le pic - co - le co - se umili e si - len -

pp dim. *poco rit.*

BUTTERFLY *ritenendo*

p

- zio - se, ad u - na te - ne - rez - za sfio - rante e pur pro -

pp m.s. ritenendo

BUTTERFLY *a tempo*

- fon - da come il ciel, co - me l'on - da del

mf a tempo animando cres. molto

BUTTERFLY

ma - re

affrettando

f

PINKERTON

*con anima**incalzando sempre e cres.*

Dam - - mi ch'io ba - ci le tue ma - ni

130

*f**incalzando sempre e cres.*

PINKERTON

(prorompe con grande tenerezza)
poco stent.

ca - - re

Mia Butter -

*7. f**poco stent.*

PINKERTON

poco rit.

- fly!..... come t'hanben no - ma - ta te - nu - e far -

*ff**mf**poco rit.*

BUTTERFLY

(a queste parole Butterfly si rattrista e ritira le mani)

ALLEGRO MOD^{to} ♩ = 138

Di-con ch'oltre

PINKERTON

- fa1 - la...

131

ALLEGRO MOD^{to} ♩ = 138

p

BUTTERFLY

ma - re

se ca-de in man del -

cres.

BUTTERFLY

(con paurosa espressione)

- l'uom,.....

o - gni far -

mf

BUTTERFLY

First system of the musical score for Butterfly. The vocal line (treble clef) contains the lyrics: "fa - la da u - no spil - lo è tra -". The piano accompaniment (grand staff) features a series of chords in the right hand and a melodic line in the left hand. The key signature is one flat (B-flat major or D minor).

BUTTERFLY

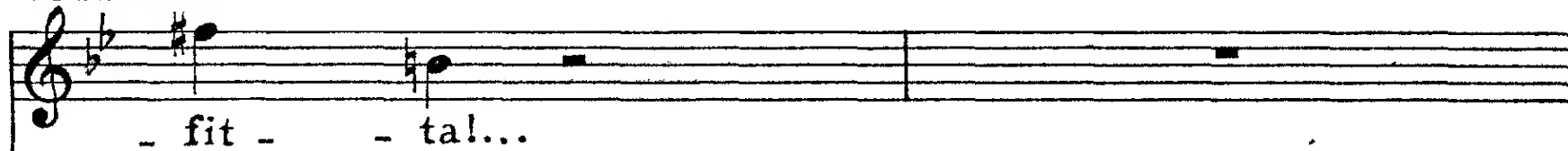
Second system of the musical score for Butterfly. The vocal line (treble clef) contains the lyrics: "fit - ta". The piano accompaniment (grand staff) includes the instruction *cres. ed incalzando* (crescendo and increasing tempo). The key signature is one flat (B-flat major or D minor).

BUTTERFLY

(con strazio)

Third system of the musical score for Butterfly, marked *(con strazio)*. The vocal line (treble clef) contains the lyrics: "ed in ta - vo - la in -". The piano accompaniment (grand staff) features a *ff* (fortissimo) dynamic and a complex, dissonant harmonic structure. The key signature is one flat (B-flat major or D minor).

BUTTERFLY



PINKERTON

(riprendendo dolcemente le mani a But -

132

Un

Poco sostenendo
terfly e sorridendo)

PINKERTON

po' di ve - ro c'è. E tu lo sai per -

Poco sostenendo

p

un poco riten.

sostenendo e cres:.....
(con entusiasmo e

PINKERTON

- chè? Per - chè non fugga più..... Io t'ho gher-

col canto

p

sostenendo e cres:.....

BUTTERFLY

(abbandonandosi)

affettuosamente abbracciandola)

Sì, per la

PINKERTON

poco a poco
 - mi - ta... Ti ser-ro pal-pi - tan - te. Sei mi - a.

poco a poco

BUTTERFLY

vi - ta.

PINKERTON

allargando
 Vie - ni, vie - ni...

f

allargando
mf

(Butterfly si ritrae, quasi vergognosa d'essersi abbandonata)

PINKERTON

AND^{te} MOSSO APPASSIONATO ♩ = 120

133

Via dall'a-nima in pe - na l'an - go - scia pau -

AND^{te} MOSSO APPASSIONATO ♩ = 120

con anima

(indica il cielo stellato)
con grande slancio *f* *Sostenendo*

PINKERTON

- ro - sa È not - te se -

Sostenendo

f con grande slancio

PINKERTON

p *dolcissimo*

- re - na! Guarda: dorme ogni co - sa!

p *pp*

BUTTERFLY (guardando il cielo, estatica)

p

Ah! Do1 - ce not - te!.. Quan - te

PINKERTON

con passione *p*

Vie - ni, vie - ni...

cres. e incalz:....

BUTTERFLY

sostenuto molto

stel - le! Non le vi - di mai sì bel - - le!

PINKERTON

È not - te se - re - na!

*sostenuto molto*PINKERTON *affrettando*
con calore

Ah! vie - - ni, vie - - ni. E not - te se -

*rit:.....**ff**affrettando**rit:.....*

BUTTERFLY

dolcissimo

PINKERTON

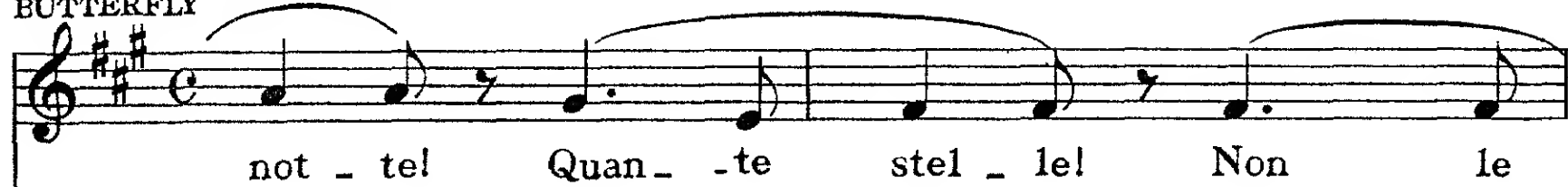
- re - na!..

Gua - da: dorme ogni co - sa!

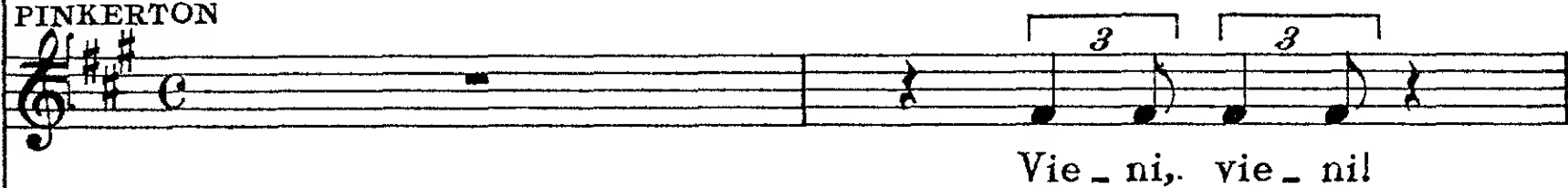
Do - ce

*p**rit:.....**rall:....**p**rit:....*

BUTTERFLY *AND^{te} MOLTO SOST.^{to} ♩ = 60*

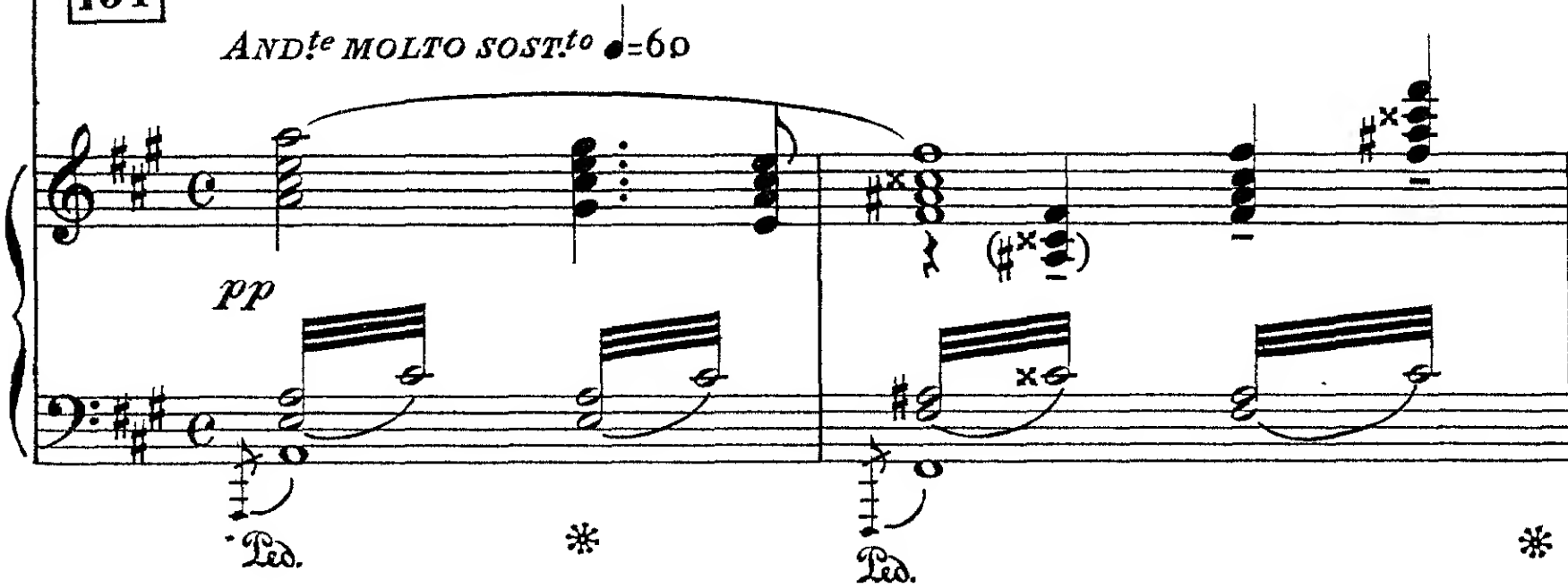


PINKERTON



134

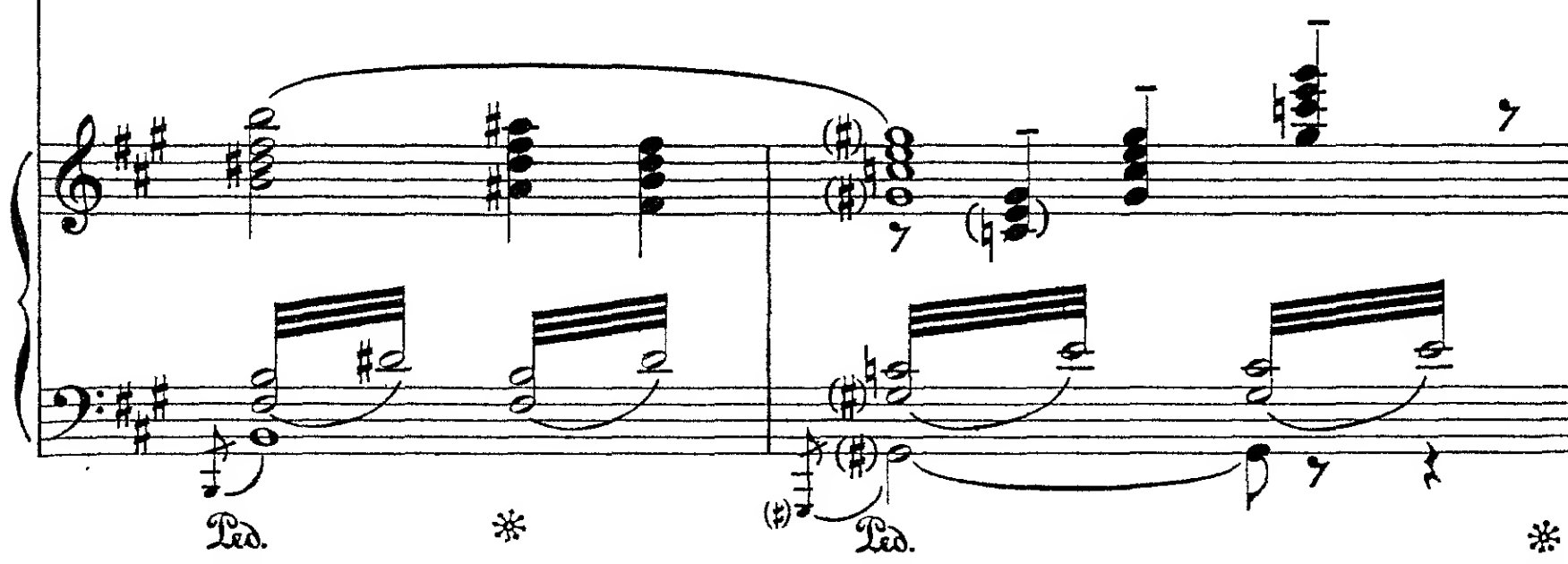
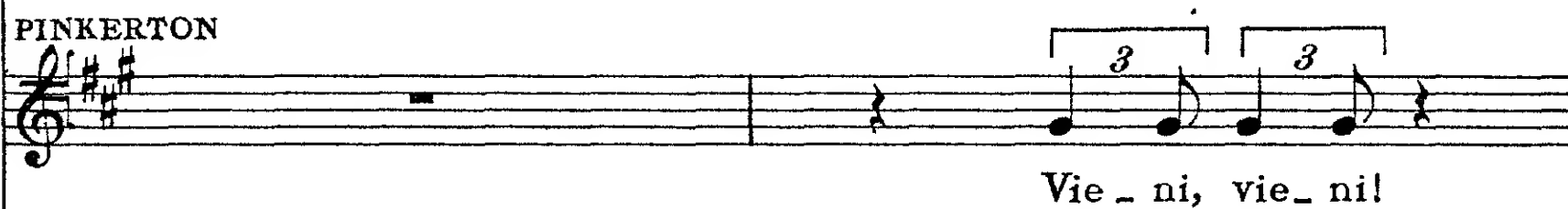
AND^{te} MOLTO SOST.^{to} ♩ = 60



BUTTERFLY



PINKERTON



BUTTERFLY

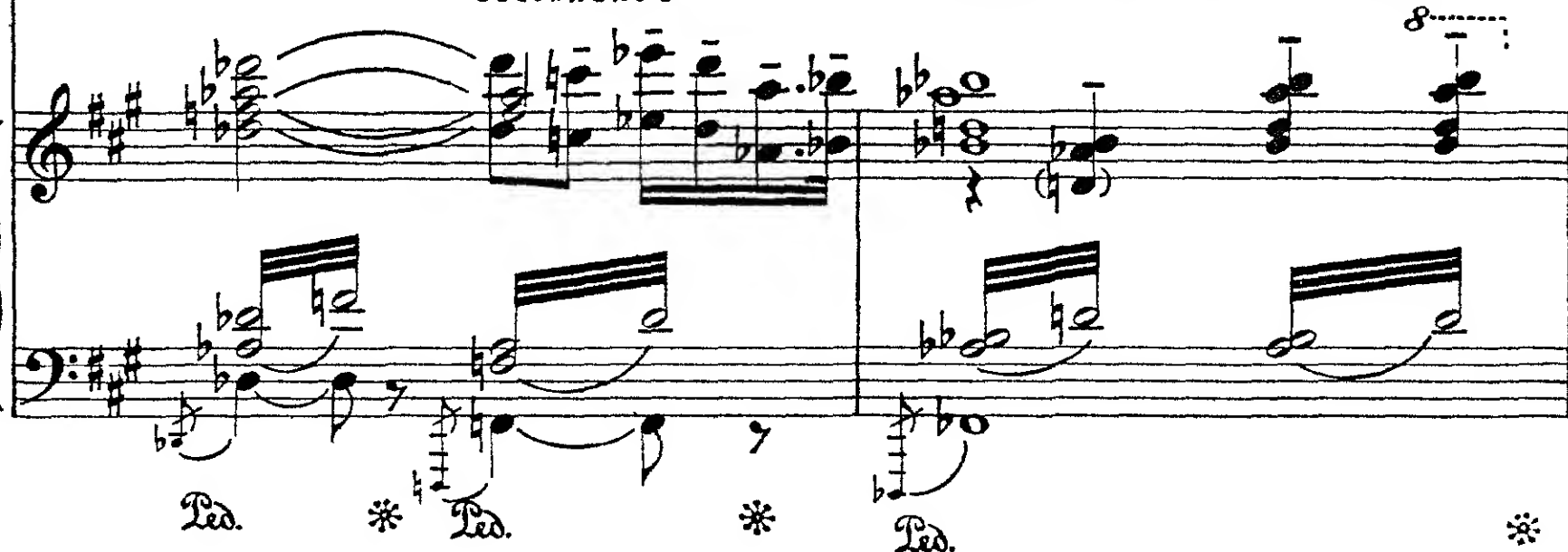
sostenendo

(compaiono le lucciole, che brillano attorno agli amanti, tra i fiori e tra il fogliame degli alberi)



PINKÉRTON

Vien, sei mi - a!...

*sostenendo**sempre cres. ed incalzando.....*

BUTTERFLY

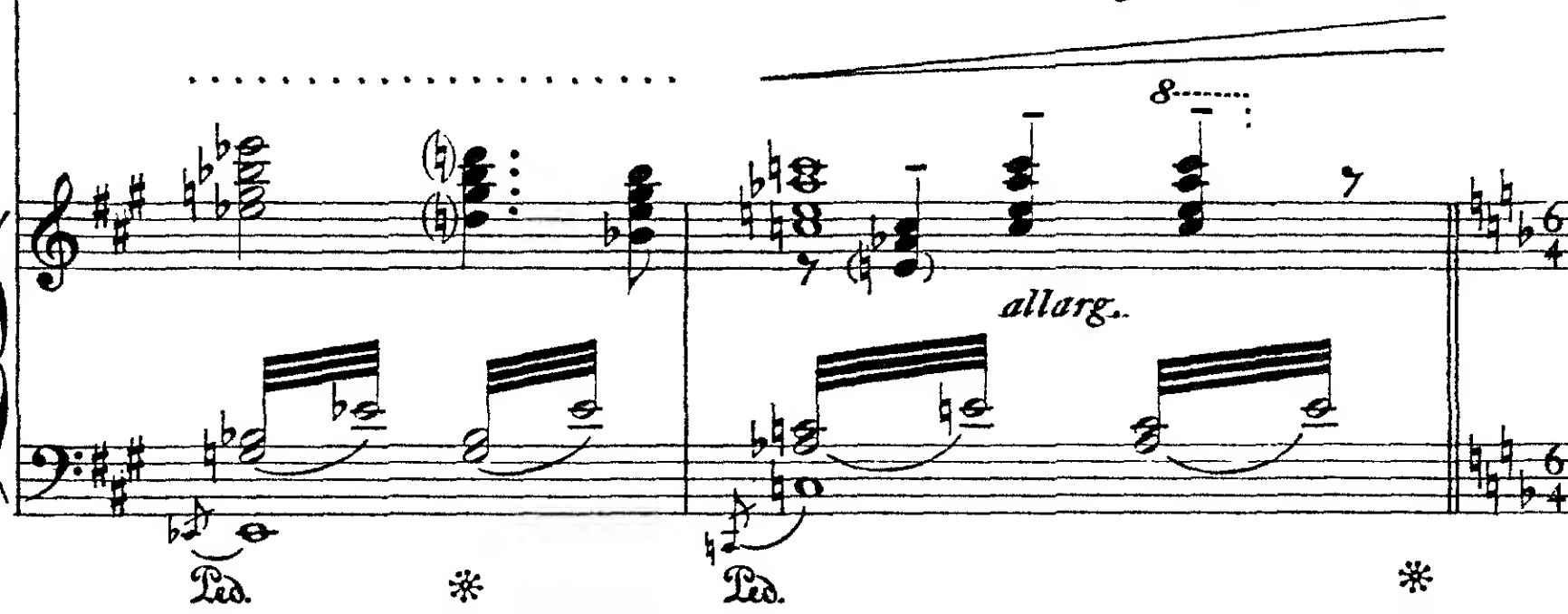
allarg.

- glior d' u - na pu - pil - la. Oh!

(con cupido amore) *allarg.*

PINKERTON

Via l'ango - scia dal tuo



LARGAMENTE "con calore,, ♩ = 92

BUTTERFLY

sostenendo a tempo

Oh!..... quan-ti oc-chi fi-si, at-

PINKERTON

sostenendo a tempo

cor!..... Ti ser-ro pal-pi-

LARGAMENTE "con calore,, ♩ = 92

mf

f

sostenendo

a tempo.

Ped.

*

BUTTERFLY

-ten- -ti d'o-gni par-te a ri-guar-

PINKERTON

-tan- -te. Sei mi-a. Ah! Vien, vien.... sei

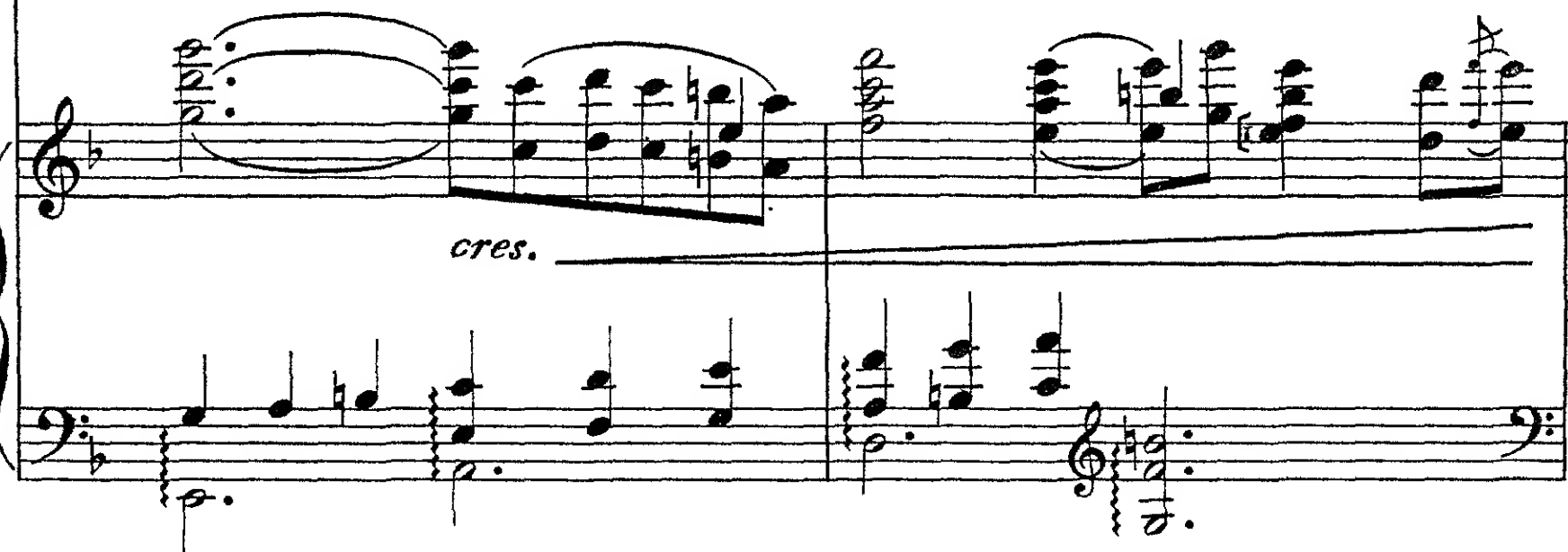
Ped.

*

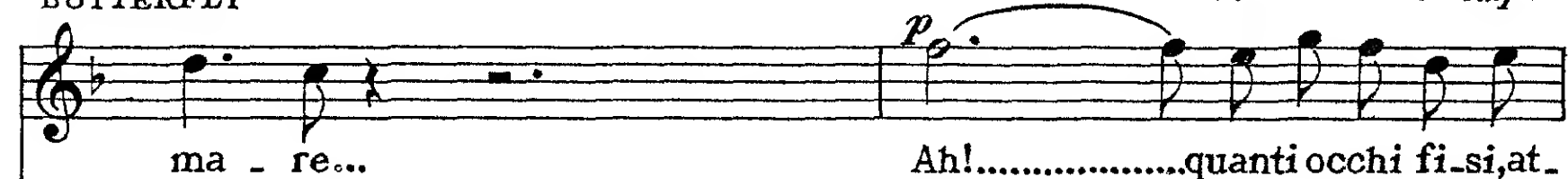
BUTTERFLY

cres.

PINKERTON

cres.

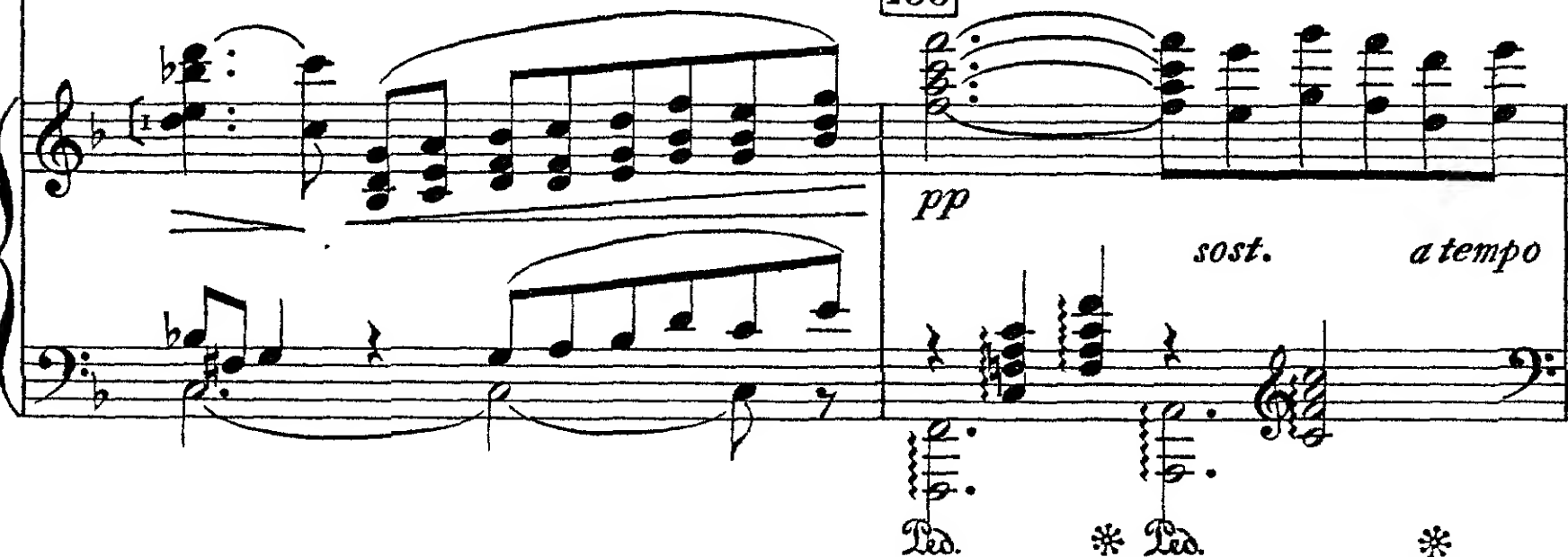
BUTTERFLY

*sost.**a tempo*

PINKERTON

con calore

135



cres.

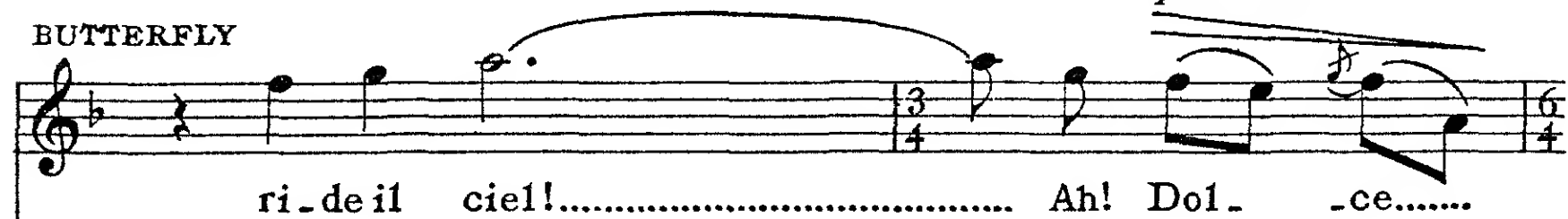
BUTTERFLY



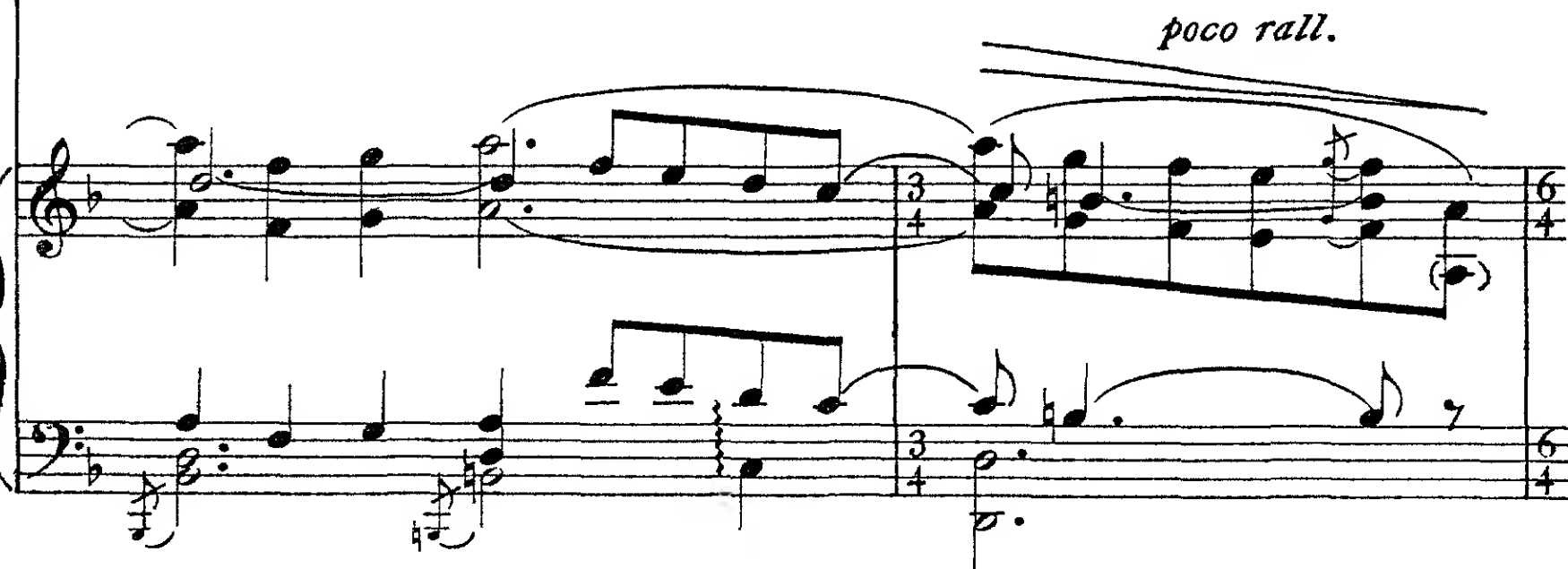
PINKERTON

cres.*cres:*

BUTTERFLY

poco rall.

PINKERTON

*poco rall.*

Sostenendo

cres.

BUTTERFLY

p

not - - te! Tut - to e - sta - - ti - co d'a -

PINKERTON

p

Ah!..... vien,.....

Sostenendo

molto.....

m.s.

p

cres.

BUTTERFLY

- mor..... ri - de il ciel!.....

Opp.

ah!..... vien!.....

PINKERTON

ah!..... vien!..... sei

cres.

cres. molto

Red.

*

LARGO ♩ = 69
BUTTERFLY

(salgono dal giardino nella casetta)

PINKERTON

mi _ _ a!

LARGO ♩ = 69

136

ff

p

pp

Ped.

* Ped.

* Ped.

* Ped.

Ped.

dim.

mf

Ped.

* Ped.

CALA IL SIPARIO.

dim:...e...rall:..

pp

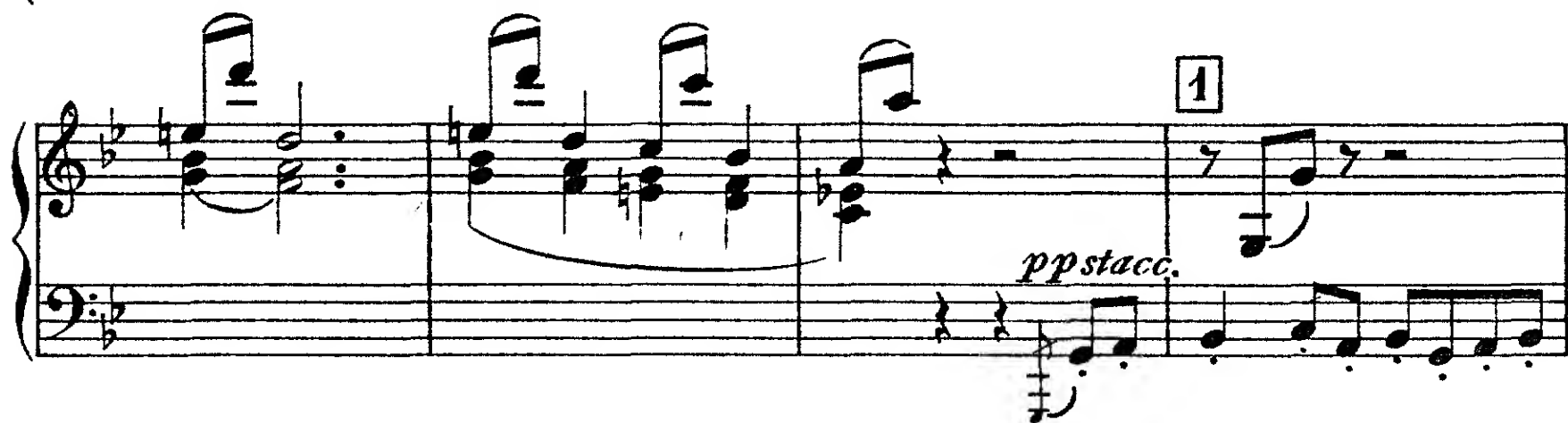
pp

Fine dell'Atto I°

Puccini
Madama Butterfly
Act II

♩ = 144

ALLEGRETTO MOSSO



SI ALZA IL SIPARIO: — Le pareti sono chiuse la-

sciando la camera in una semioscurità. Suzuki prega, raggomitolata davanti all'imma-

sostenendo molto *a tempo*

gine di Budda: suona di quando in quando la campanella delle preghiere. Butterfly è stesa

a terra, appoggiando la testa nelle palme delle mani)

CAMPANELLA SUL PALCO

SUZUKI

AND^{te} CALMO $\text{♩} = 63$ (pregando) *p*

3

AND^{te} CALMO $\text{♩} = 63$ 

SUZUKI

- na - mi, Sa - run - da - si - co e Ka - mi...



CAMPANELLA

SUZUKI (interrompendosi)

(suona la campanella per richiamare l'attenzione degli Dei)

Oh! la mia te - sta!

E tu



SUZUKI

(con voce di pianto, guardando Butterfly)

Ten - Sjo - o - daj

fa - te che But - ter -

SUZUKI

rall:.....

- fly non pian - ga più,.....

mai più,.....

mai

rall:.....

SUZUKI

ALLEGRO MODERATO

(Lo stesso movimento)

più!....

4

ALLEGRO MODERATO

(Lo stesso movimento)

p

f

p

BUTTERFLY (senza muoversi)

Musical score for Butterfly (senza muoversi). The vocal line is in treble clef, key of B-flat major, with a 3-measure rest followed by the lyrics "Pigri ed o - besi son gli Dei Giappo - ne - si." The piano accompaniment is in grand staff, key of B-flat major, with a piano (*p*) dynamic. The piano part features a 3-measure rest followed by a melodic line in the right hand and a bass line in the left hand.

BUTTERFLY

Musical score for Butterfly. The vocal line is in treble clef, key of B-flat major, with a 3-measure rest followed by the lyrics "L'a - me - ri - ca - no Id -". The piano accompaniment is in grand staff, key of B-flat major, with a piano (*p*) dynamic. The piano part features a 3-measure rest followed by a melodic line in the right hand and a bass line in the left hand.

BUTTERFLY

Musical score for Butterfly. The vocal line is in treble clef, key of B-flat major, with a 3-measure rest followed by the lyrics "di - o son per - su - a - sa". The piano accompaniment is in grand staff, key of B-flat major, with a piano (*p*) dynamic. The piano part features a 3-measure rest followed by a melodic line in the right hand and a bass line in the left hand. The tempo marking *dolcemente* is present.

BUTTERFLY

Musical score for Butterfly. The vocal line is in treble clef, key of B-flat major, with a 3-measure rest followed by the lyrics "..... ben più pre - sto ri - sponde a chi l'im -". The piano accompaniment is in grand staff, key of B-flat major, with a piano (*p*) dynamic. The piano part features a 3-measure rest followed by a melodic line in the right hand and a bass line in the left hand. The tempo marking *poco cres.* is present.

BUTTERFLY

muovere

-plo - ri. Ma te - mo ch'e - gli i - gno - ri

muovere

BUTTERFLY

*poco rit.**a tempo*

(rimane pensierosa)

che noi stiam qui di ca - sa.

*pp poco rit.**a tempo**cres. molto*

(Suzuki si alza, apre la parete del fondo verso il giardino.)

5

*espressivo**f**p**pp**poco stent.*

BUTTERFLY

Musical score for Butterfly, first system. The vocal line (treble clef) has a key signature of one flat and a common time signature. The lyrics are "Su - zu - ki, è lungi la mi -". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The piano part includes a *mf* dynamic marking.

Su - zu - ki, è lungi la mi -

BUTTERFLY

(Suzuki va ad un piccolo mobile ed apre

Musical score for Butterfly, second system. The vocal line (treble clef) has a key signature of one flat and a common time signature. The lyrics are "- se - ria?". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The piano part includes a *f* dynamic marking and a crescendo line.

- se - ria?

un cassetto cercando delle monete)

Musical score for Butterfly, third system. The vocal line (treble clef) has a key signature of one flat and a common time signature. The lyrics are "cres. ed incalz.". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The piano part includes a *cres. ed incalz.* dynamic marking and a crescendo line.

cres. ed incalz.

Musical score for Butterfly, fourth system. The vocal line (treble clef) has a key signature of one flat and a common time signature. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The piano part includes a *cres. ed incalz.* dynamic marking and a crescendo line.

6

(va presso Butterfly e le mostra poche monete)

P sostenendo

SUZUKI

rall.

Questo è l'ul_tì_mo fon_do. *sostenendo sempre*

rall. *p*

BUTTERFLY

Mosso (in 4)

Questo? Oh! Troppe spe_se!

Mosso (in 4)

(Suzuki ripone il danaro nel piccolo mobile e lo chiude)

mf *cres.*

SUZUKI

(sospirando)

S'e_gli non tor_na e pre_sto,

f *p*

This block contains the first vocal line for Suzuki. It begins with a treble clef and a key signature of one flat. The melody starts with a whole rest, followed by a series of eighth and quarter notes. The lyrics "S'e_gli non tor_na e pre_sto," are written below the staff. The piano accompaniment is shown in grand staff notation, featuring chords and moving lines in both hands. A dynamic marking of *f* (forte) is followed by a hairpin leading to *p* (piano).

BUTTERFLY

(decisa, alzandosi)

Ma

rall.

a tempo

col canto

siamo male in ar_nese.

This block contains two vocal lines. The top line is for Butterfly, starting with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note and a quarter note. The lyrics "Ma" are written below the staff. The bottom line is for Suzuki, starting with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics "siamo male in ar_nese." are written below the staff. The piano accompaniment is shown in grand staff notation, featuring chords and moving lines in both hands. A dynamic marking of *f* (forte) is present. A tempo marking of *a tempo* is also present.

BUTTERFLY

(indispettita, avvicinandosi a Suzuki)

tor - na. Per_chè di -

f

Tor - ne - rà!

This block contains two vocal lines. The top line is for Butterfly, starting with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note and a quarter note. The lyrics "tor - na. Per_chè di -" are written below the staff. The bottom line is for Suzuki, starting with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics "Tor - ne - rà!" are written below the staff. The piano accompaniment is shown in grand staff notation, featuring chords and moving lines in both hands. A dynamic marking of *f* (forte) is present.

BUTTERFLY *cres.*

- spo-ne che il Con-so-le prov-ve-da al-la pigio-ne,

*p**cres.**f*

BUTTERFLY

(Suzuki tace)

LO STESSO MOVIMENTO

ri-spondi, sul

7

LO STESSO MOVIMENTO

P dolce

BUTTERFLY (sempre insistendo)

Per-chè con tan-te cu-re la ca-sa ri-for-.

p

BUTTERFLY

rit:....

- nì di ser-ra - tu-re, s'ei non vo-lesse ri-tor-nar mai

rit:....

BUTTERFLY

(un poco irritata e meravigliata a
tanta ignoranza) *mf*

SUZUKI



(ritornando calma e con fiducioso orgoglio)

BUTTERFLY

UN POCO MENO

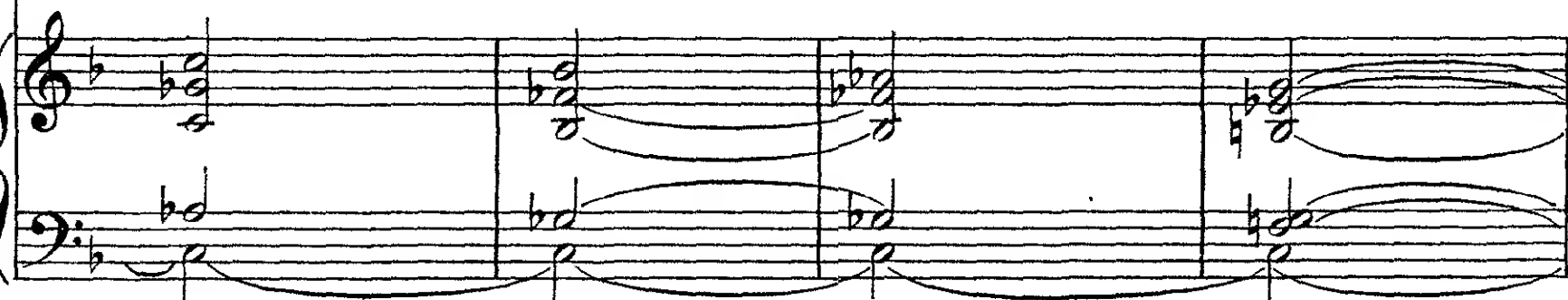


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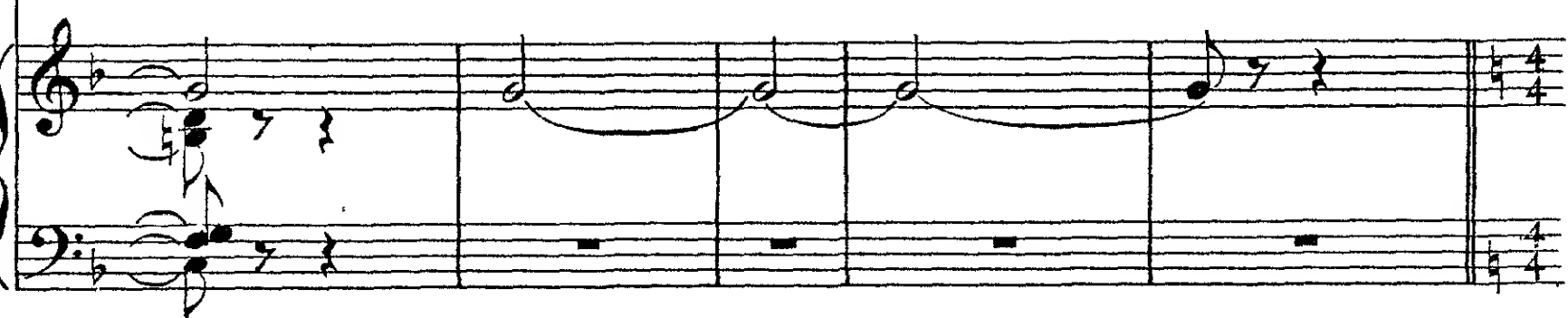
UN POCO MENO



BUTTERFLY



BUTTERFLY



And^{te} MOLTO SOST.^{to}

BUTTERFLY

-sto - - dia, la sua spo - - sa, la sua sposa che son

And^{te} MOLTO SOST.^{to}

[9]

pp

Ped.

* Ped.

*

BUTTERFLY

con entusiasmo

i - o. But - ter - fly.....

espressivo

Ped.

*

Ped.

*

PIÙ MOSSO

SUZUKI (poco convinta)

Mai non s'è u-di - to di stra-nie-ro ma-ri - to

PIÙ MOSSO

mf

SUZUKI

ALL.^o MOD.^{to}

che sia tor-nato al suo ni-do.

ALL.^o MOD.^{to}

(furibonda, afferrando Suzuki)

BUTTERFLY

Ah!

Ta-ci,

o t'uc-

BUTTERFLY

Agitando

(insistendo nel persuadere Suzuki)

-ci-do.

Quei-l'ul-ti-ma mat-ti-na: tor-ne-

Agitando

BUTTERFLY

First system of the musical score. It features a vocal line for Butterfly and a piano accompaniment. The vocal line has the lyrics: - re - te signor? - gli do - man - dai. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The tempo is not explicitly marked in this section.

- re - te signor? - gli do - man - dai.

ff precipitando

BUTTERFLY

MODERATO

Second system of the musical score. The vocal line continues with the lyrics: E - gli, col cuo - re grosso,..... The piano accompaniment features a *rall* (rallentando) section followed by a *p* (piano) section. A box containing the number 10 and the word MODERATO is placed above the piano staff. The tempo is marked MODERATO.

E - gli, col cuo - re grosso,.....

10 MODERATO

rall :..... *p*

BUTTERFLY

Third system of the musical score. The vocal line continues with the lyrics: per ce - lar - mi la pe - na..... sor - ri - den - do ri - The piano accompaniment features a *pp* (pianissimo) section. The tempo is marked MODERATO.

per ce - lar - mi la pe - na..... sor - ri - den - do ri -

pp

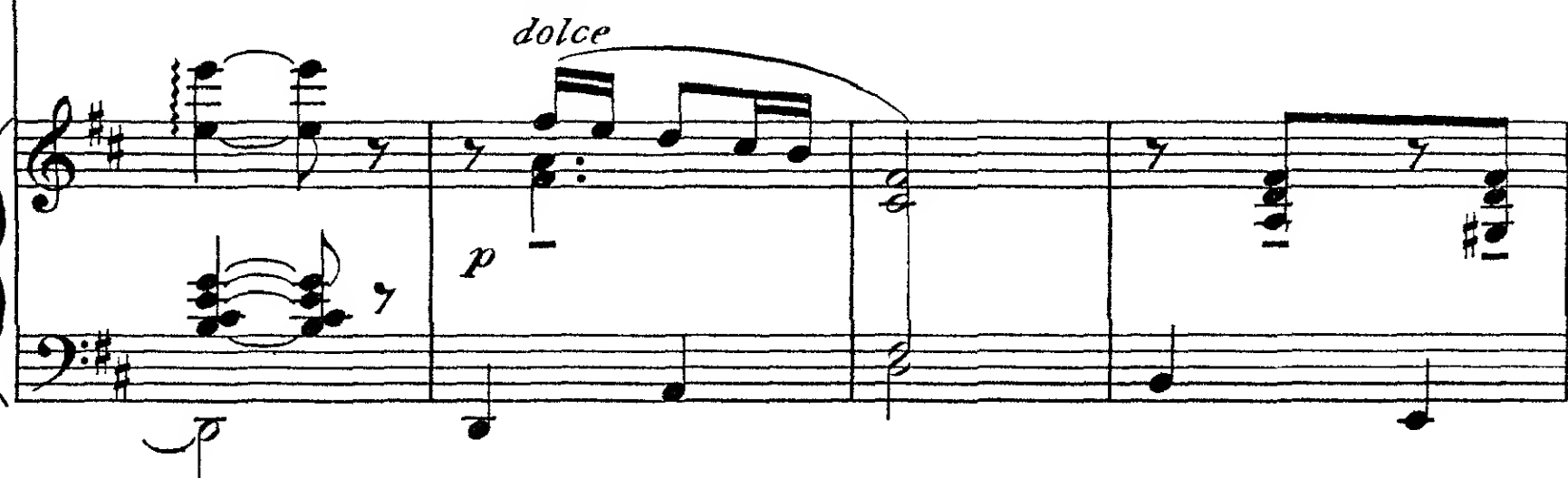
LENTAMENTE ♩ = 34
BUTTERFLY



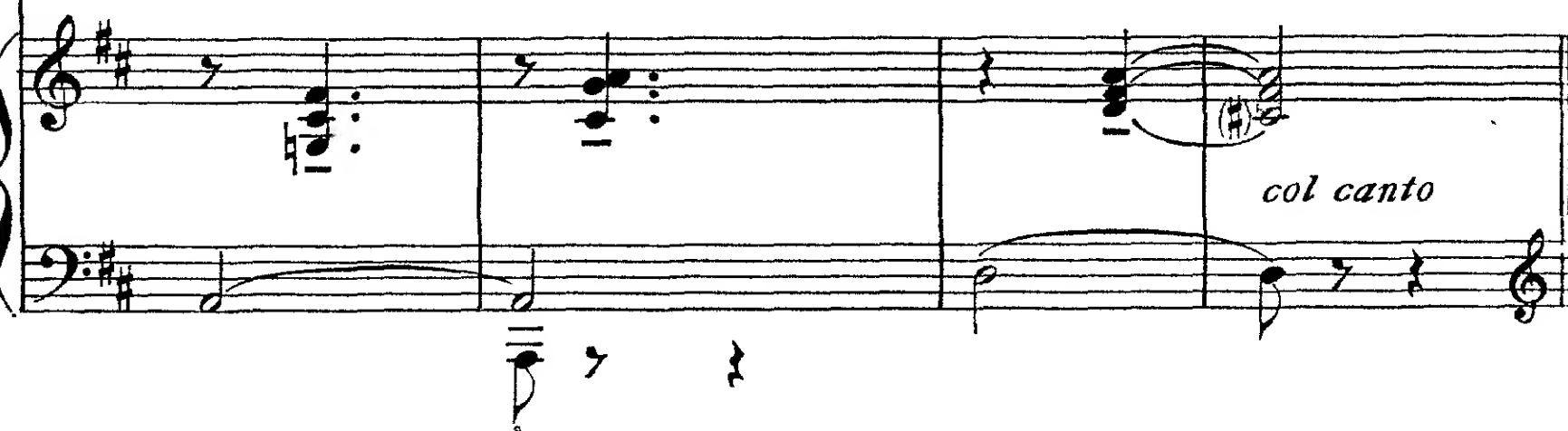
LENTAMENTE ♩ = 34



BUTTERFLY



BUTTERFLY



ALL^{to} MOD^{to} ♩ = 116

BUTTERFLY

-ros - so .

11

ALL^{to} MOD^{to} ♩ = 116

pp

mormorio

BUTTERFLY (calma e convinta si sdraia per terra)

(insistendo)

Tor - ne - rà .

Dillo con

SUZUKI

(con incredulità)

Spe - riam .

BUTTERFLY

me:

Tor - ne - rà .

(per compiacerla ripete,
ma con dolore)

SUZUKI

Tor - - ne -

cres.

BUTTERFLY

(sorpresa)

SUZUKI

(scoppia in pianto)

Pian - gi? Per - chè?.....

-rà...

BUTTERFLY

..... per - chè?.....

Ah la

dim.

BUTTERFLY

fe - de ti man - ca!.....

*dim.**rall:.....*

BUTTERFLY

(fiduciosa e sorridente)

Sen - ti.

*p**molto*

Un poco mosso
BUTTERFLY

ritenuto

Poi la na - ve bian - ca en - tra nel por - to,

Un poco mosso

ritenuto

p

mf

Un poco mosso
BUTTERFLY

con passione
ritenuto

romba il suo sa - lu - to

Ve - di? È..... ve -

ritenuto

Un poco mosso

f con passione

mf

BUTTERFLY

dolcemente

rall.

- nu - to! Io non gli scendo in - con - tro. Io no. Mi

dolcemente *rall.*

pp

*a Tempo*BUTTERFLY *con semplicità*

13 *a Tempo*

met-to là sul ci-glio del col-le e a-spet-to,



BUTTERFLY

e a-spet-to gran tem-po e non mi pe-sa,.....



BUTTERFLY

rit:..... a tempo animando un poco

..... la lun-ga at-te-sa. E-u-

a tempo

pp rit:..... p animando un poco



BUTTERFLY

- sci-to dal-la fol-la cit-ta-di-na.....



BUTTERFLY

rall. un poco

..... un uo-mo, un pic-ciòl pun-to s'av-

Prall. un poco

BUTTERFLY

- via per la col-li-na.....

SOSTENENDO MOLTO
Lo stesso movimento

BUTTERFLY

Chi sa-rà? chi sa-rà? E co-me sa-rà

14 **SOSTENENDO MOLTO**
Lo stesso movimento

p

BUTTERFLY

rall.:.....

giunto che di-rà? che di-rà? Chiamerà But-ter-

rall.:.....

dim.

BUTTERFLY *LENTO*

- fly dal - la lon - ta - na. Io senza dar ri -

LENTO

ppp

BUTTERFLY

rall. molto.....

- sposta me ne starò na - scosta un po' per ce - lia..... e un

rall. molto..... col canto

BUTTERFLY

*con molta passione**AND^{te} COME PRIMA**con forza*

po' per non mo - ri - re al primo in - con - tro, ed

15 *AND^{te} COME PRIMA*
con molta passione

ff

BUTTERFLY

rit.

egli al-quanto in pe-na chame - rà, chame-rà:..... Pic -

*p**rit.*

BUTTERFLY

- ci-na. mo-glietti - na o-lez-zo di ver-be - na, i

pp

BUTTERFLY

no-mi che mi da-va al suo ve - ni - re.....

*cres.**m.d.*

Ped.

*

BUTTERFLY (a Suzuki)

Tutto que - sto avver - rà, te lo pro - met - to.

And.

poco rall. cres.

BUTTERFLY

Tien - ti la tua pa - u - ra, io con si - cu - ra fe - de l'a -

poco rall. cres.

LARGAMENTE

Opp.

BUTTERFLY

ff - spet - to. (Butterfly e Suzuki si abbracciano commosse)

16

LARGAMENTE

fff

meno forte dim.

rit:.....

p

(Butterfly congeda Suzuki, che esce dall'uscio di sinistra. Butterfly la segue mestamente collo sguardo)

pp sostenuto

mf

p

And.

(Nel giardino compaiono Goro e Sharpless - Goro guarda entro la camera, scorge Butterfly e di.

ANDANTINO

p

rall:.....

ce a Sharpless che lo segue:)

GORO

ALL.^{to} MOSSO

ALL.^{to} MOSSO

17

p

pp

C'è. En - tra - te.

ALL.^{to} MOSSO

(Goro sparisce nel giardino)

First system of musical notation, featuring piano accompaniment for two staves. The music includes triplets and various rhythmic patterns. The first staff has a treble clef and the second a bass clef. The key signature has one flat (B-flat).

(affacciandosi, bussa discretamente
contro la parete nel fondo)

SHARPLESS

Second system of musical notation, featuring vocal lines for Sharpless and piano accompaniment. Sharpless has a bass clef and the piano has two staves. The music includes a crescendo and a mezzo-forte section. The key signature has one flat (B-flat).

Chiedo scusa...

cres. *mf*

(Sharpless scorge Butterfly la quale udendo entrare qualcuno si è mossa)

BUTTERFLY

ANDANTINO ♩ = 84

(senza volgersi, ma correggendo)

Third system of musical notation, featuring vocal lines for Butterfly and piano accompaniment. Butterfly has a treble clef and the piano has two staves. The music includes a mezzo-forte section. The key signature has one flat (B-flat).

Madama Pinkerton. Prego.

SHARPLESS

18

ANDANTINO ♩ = 84

Madama Butter-fly...

Fourth system of musical notation, featuring vocal lines for Sharpless and piano accompaniment. Sharpless has a bass clef and the piano has two staves. The music includes a rallentando section. The key signature has one flat (B-flat).

rall:.....

(si volge e riconoscendo il Console
batte le mani per allegrezza)

BUTTERFLY
ALL.^{to} MOSSO ♩ = 120

(Suzuki entra premurosa e prepara un tavolino coll'occor-
rente per fumare)

Oh!

ALL.^{to} MOSSO ♩ = 120

p

BUTTERFLY (allegramente)

il mio signor Con-so-le, signor Con-sole!

SHARPLESS

(sorpreso)

Mi rav - vi -

BUTTERFLY

(facendo gli onori di casa)

Ben ve - nu - to

SHARPLESS

- sa - te?

Ben ve - nu - to

f

p

Ad.

*

BUTTERFLY

in ca - sa a - me - ri -

BUTTERFLY

(invita il Console a sedere

- ca - na.

Gra-zie.

presso il tavolino: Sharpless si lascia cadere grottescamente su di un cuscino: But -

19

f

p

terfly si siede dall'altra parte e sorride maliziosamente dietro il ventaglio vedendo

pp

cres.

l'imbarazzo del Console; poi con molta grazia gli chiede)

BUTTERFLY

First system of the musical score. The vocal line (treble clef) begins with a rest, followed by a triplet of eighth notes: A - vi, an - te. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand, marked *f*, and a series of chords and moving lines in the left hand, marked *f*, *pp*, and *p*.

BUTTERFLY

Second system of the musical score. Butterfly's vocal line continues with the lyrics: - na - ti tut - ti be - ne? The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand. Sharpless's vocal line (bass clef) begins with a rest, followed by the word Ma, with the instruction (ringrazia sorridendo) above it.

BUTTERFLY

(fa cenno a Suzuki di preparare la pipa)

Third system of the musical score. Butterfly's vocal line continues with the lyrics: Fu - ma - te? The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand, marked *m.d.* Sharpless's vocal line (bass clef) begins with the lyrics: spe - ro. Grazie.

(desideroso di spiegare lo scopo per cui è venuto, cava una lettera di tasca)

20

(interrompendolo, senza accorgersi della lettera)

BUTTERFLY

Si - gno - re, io vedo il cie - lo az -

SHARPLESS

Ho qui...

p dolce

(dopo aver tirato una boccata
dalla pipa che Suzuki ha pre-
parata, l'offre al Console)

BUTTERFLY

- zur - ro.

(rifiutando)

SHARPLESS

Gra - zie...

(depone la pipa sul tavolino
e assai premurosa dice)

BUTTERFLY

(tentando ancora di ri-
prendere il discorso)

Pre-fe - ri - te for-se

le si - ga -

SHARPLESS

Ho...

BUTTERFLY (ne offre)

- ret - te A - me - ri - ca - ne?..

(un po' seccato ne prende una)

SHARPLESS

Grazie.

21

SHARPLESS

(e tenta continuare il discorso)

(si alza)

Ho da mo - strar - vi...

(porge a Sharpless un
BUTTERFLY fiammifero acceso)

A voi. (accende la sigaretta - ma poi la depone subito e presentando la lettera si)

SHARPLESS

BUTTERFLY

(con grande premura)

siede sullo sgabello)

SHARPLESS

Dav -

Mi scrisse

Benjamin Franklin

Pinkerton...

BUTTERFLY

- ve - ro!

È in sa - lu - te?

SHARPLESS

Per - fet - ta.

- ve - ro! È in sa - lu - te?

SHARPLESS

Per - fet - ta.

BUTTERFLY (alzandosi con grande lietizia)

Io son la don - na più lie - ta del Giap -

rit:.....
p *a tempo*
pp

This musical system features a vocal line for Butterfly and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a simple bass line. The tempo changes from a ritardando to 'a tempo'.

BUTTERFLY

(Suzuki è in faccende per preparare il thè)

- po - ne. 22

p leggero

This musical system continues the vocal line for Butterfly. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and a bass line. The tempo is marked 'p leggero'.

BUTTERFLY

poco rall:.....

Po - trei far - vi u - na do - manda?

This musical system continues the vocal line for Butterfly. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and a bass line. The tempo is marked 'poco rall:.....'.

SHARPLESS

Certo .

This musical system features a vocal line for Sharpless. The vocal line is in bass clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with chords and a bass line.

legato *poco rall:.....*

This musical system continues the vocal line for Sharpless. The vocal line has a whole rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with chords and a bass line. The tempo is marked 'poco rall:.....'.

BUTTERFLY (torna a sedere)
a piacere

Quando fanno il lor ni-do in A-me-ri-ca i petti-

col canto

BUTTERFLY

- rossi?

SHARPLESS

(stupito)

Co-me di-te?

a tempo

pp

BUTTERFLY

Sì,...

prima o dopo di qui?

SHARPLESS

Ma... per - chè?...

mf

p

pp

(Goro, che si aggira nel giardino, si avvicina alla terrazza
e ascolta, non visto, quanto dice Butterfly)

BUTTERFLY

23 *dolcissimo*

p *legato*

Mio ma _

BUTTERFLY

poco ritenuto

_ri _to m'ha pro _ mes _ so di ri _ tor _ nar nel la sta _

dolce

poco ritenuto

BUTTERFLY

a tempo

_ gion be _ a _ ta che il petti _ ros _ so..... ri _ fà la ni _

a tempo

BUTTERFLY

_dia - ta. Qui l'ha ri - fat - ta per ben tre

24

pp

BUTTERFLY

rit:..... *a tempo*

vol - te, ma può dar - si che di là u - si ni -

col canto..... *a tempo*

BUTTERFLY

(Goro s'affaccia e fa una risata) (volgendosi)

_diar..... men..... spes - so. Chi ri - de?

fp

BUTTERFLY

(vedendo Goro) (piano a Sharpless)

Oh, c'è il na - ko - do. Un uom cat - ti - vo.

calando

BUTTERFLY

(a Goro, che s'inchina di nuovo e si
allontana nel giardino) (a Sharpless)

(cambiando idea)

rall:.....(avanzandosi
e inchinando_
si ossequioso)

Zit-to.

E - gli o - sò...

No,

Go - do...

*sempre dim.**rall:.....*

BUTTERFLY

pri - ma ri - spon - de - te

al - la di - man - da

*col canto.....**cres.*

BUTTERFLY

a tempo

mi - a.

(imbarazzato)

a piacere.....

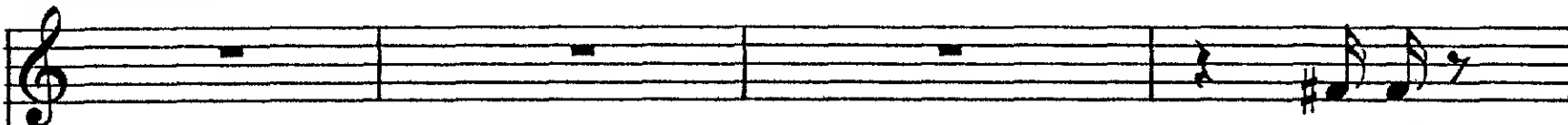
SHARPLESS

Mi rin - cre - sce, mai -

25

*a tempo**f**string.**col canto.....*

BUTTERFLY

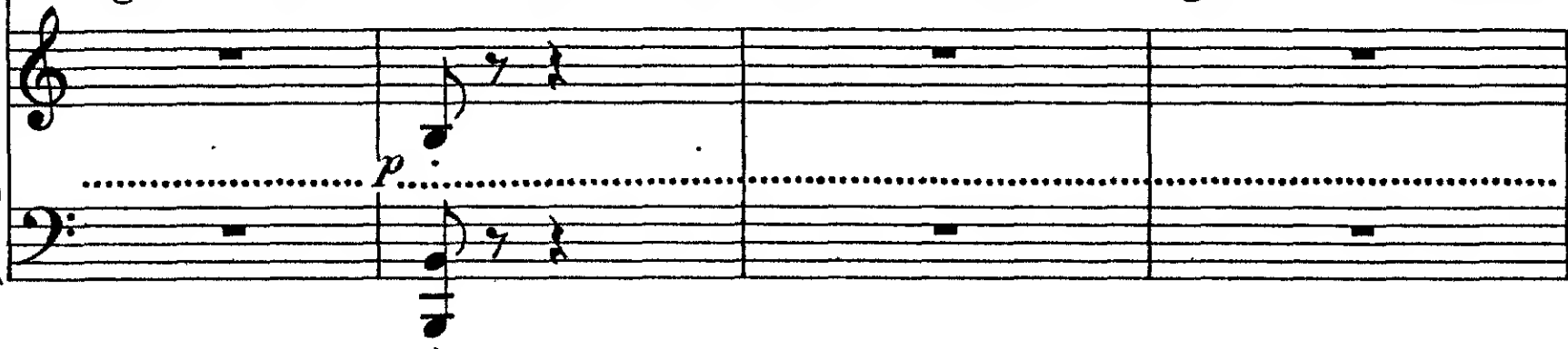


SHARPLESS



or_ni...

-gnò - ro... Non ho stu_dia_to or_ni_to_lo - gi_a, ...to_lo_

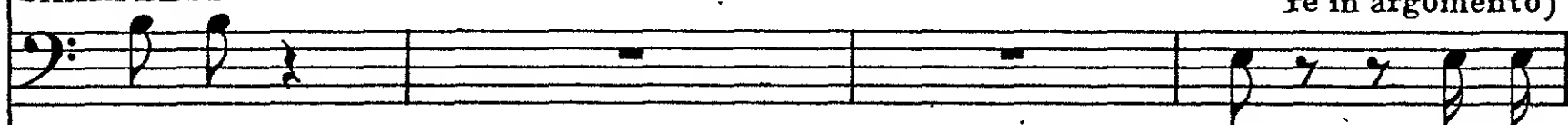


BUTTERFLY



a tempo

SHARPLESS

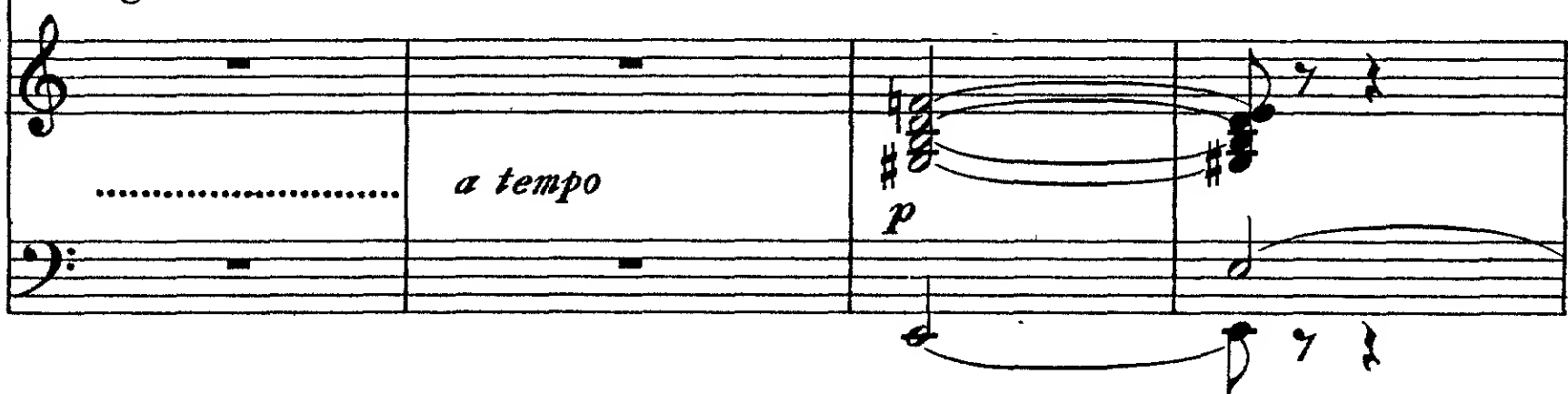


Non lo sa_pe_te in - som - ma.

(ritenta di torna-re in argomento)

-gi_a.

No. Di-ce-



BUTTERFLY

(Io interrompe, seguendo la sua idea)

ALLEGRO ♩ = 152



SHARPLESS



Ah, sì. Go_ro, ap - pe_na F. B. Pin_ker_ton

-va_mo...

ALLEGRO ♩ = 152



BUTTERFLY

fu in ma - re mi venne ad as - se - dia - re con

8

This system features a vocal line for Butterfly and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'fu in ma - re mi venne ad as - se - dia - re con'. A dotted line with the number '8' connects the end of the first vocal phrase to the start of the second. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff features a rhythmic pattern of chords, mostly octaves, with a 'V' marking at the start of each measure.

BUTTERFLY

ciarle e con pre - sen - ti per ri - dar - mio - ra questo, or quel ma -

This system continues the musical score. The vocal line has the lyrics 'ciarle e con pre - sen - ti per ri - dar - mio - ra questo, or quel ma -'. The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

BUTTERFLY

- ri - to. Or pro - met - te te - so - ri per

cres.

This system includes the lyrics '- ri - to. Or pro - met - te te - so - ri per'. The vocal line has a crescendo marking '*cres.*' above the first measure. The piano accompaniment also has a crescendo marking '*cres.*' above the first measure. The piano part features more complex chordal textures and moving lines in both staves.

BUTTERFLY

u - no sci - mu - - ni - to...

27

mf

This system concludes the page with the lyrics 'u - no sci - mu - - ni - to...'. The vocal line has a final note with a fermata. The piano accompaniment features a dynamic marking '*mf*' and a measure number '27' in a box. The piano part includes a melodic line in the treble staff and a more active bass line.

intervenendo per giustificarsi, entra nella stanza e si rivolge a Sharpless)

GORO

Il ric-co Ya - ma - - do - ri.

This musical system features Goro's vocal line on a single staff and piano accompaniment on a grand staff. The vocal line begins with a forte (*f*) dynamic and consists of eighth and quarter notes. The piano accompaniment includes a melodic line in the right hand with a trill and a bass line with chords and a descending eighth-note line. The key signature has one flat, and the time signature is 4/4.

GORO

El-la è po - ve-ra in can - na.

This musical system continues Goro's dialogue. The vocal line has a melodic contour with a trill. The piano accompaniment features a trill in the right hand and a bass line with chords. A fortissimo piano (*fp*) dynamic marking appears at the end of the system. The key signature has one flat, and the time signature is 4/4.

GORO

I suoi pa - ren - ti l'han tut-ti rin-ne - ga - ta.

This musical system concludes Goro's dialogue. The vocal line features a trill. The piano accompaniment includes a melodic line in the right hand and a bass line with chords. A mezzo-forte (*mf*) dynamic marking is present. The key signature has one flat, and the time signature is 4/4.

(al di là della terrazza si vede giungere il Principe Yamadori in un palanchino, attorniato dai servi)

(vede Yamadori e lo indica
a Sharpless sorridendo)

BUTTERFLY

(Yamadori, accolto da Goro genuflesso, scende dal palanchino, saluta il Console e Butterfly,

che si è avvicinata alla parete del fondo; Yamadori si siede sulla terrazza rivolto rispetto.

samente verso Butterfly la quale si inginocchia nella stanza)

BUTTERFLY ♩ = 160
UN POCO PIÙ MOSSO (a Yamadori)

29 ♩ = 160
UN POCO PIÙ MOSSO

BUTTERFLY

do - - - - - ri..... an -

Lead.

This system features a vocal line for Butterfly in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'do' followed by a series of eighth notes on 'ri' and ends with a half note on 'an'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. A 'Lead.' marking is present in the bass staff, and an asterisk is at the end of the system.

BUTTERFLY

cor..... le pe - ne del - l'a -

Lead.

cres.

This system continues the musical score. The vocal line has a long note on 'cor' followed by eighth notes on 'le' and 'pe - ne' and ends with a half note on 'del - l'a -'. The piano accompaniment continues with the same rhythmic pattern. A 'Lead.' marking is in the bass staff, 'cres.' is written above the piano part, and an asterisk is at the end of the system.

BUTTERFLY

mor,..... non v'han de -

mf

Lead.

This system continues the musical score. The vocal line has a long note on 'mor,' followed by eighth notes on 'non v'han' and ends with a half note on 'de -'. The piano accompaniment continues with the same rhythmic pattern. A 'mf' (mezzo-forte) marking is in the bass staff, 'Lead.' is at the bottom left, and an asterisk is at the end of the system.

BUTTERFLY,

- lu - - - - so?..... Vi ta -

p

Ped.

*

BUTTERFLY

- glia - - - - te an - - - cor..... le

Ped.

*

BUTTERFLY

ve - ne se il mio ba - cio vi ri -

Ped.

*

BUTTERFLY

—cu — so?

YAMADORI

30 Tra le co — se più mo —

pp

Red.

*

YAMADORI

— le — ste è l'i — nu — til so — spi —

Red.

*

BUTTERFLY

(con graziosa malizia)

Tan — te mo — gli o — mai to — —

YAMADORI

— rar.....

Red.

*

BUTTERFLY

glie - - ste, vi do - - ve - - ste a - -

f

Ped. * *Ped.* *

BUTTERFLY

bi - - tu - - ar.

31

mf

YAMADORI

L' ho spo - sa - te tut - te

YAMADORI

quan - te e il di -

BUTTERFLY

poco rit.

Ob - bli - ga - ta.

- vor - zio mi fran - cò.

col canto

YAMADORI
a tempo

A voi pe - rò giu - re - rei fe - de co -

SHARPLESS (sospirando, rimette in tasca la lettera)

p (Il mes - sag-gio, ho' gran pa -

p a tempo

YAMADORI

- stan - te.

SHARPLESS

- u - ra, a tra - smetter non ri - e - sco).

32
ff

GORO (con enfasi indicando Yamadori)

Vil - le, ser - vi, o - ro, ad O -

BUTTERFLY

(con serietà)

GORO

Già le -

- ma - ra un pa - laz - zo prin - ci - pe - sco.

33

BUTTERFLY

(alzandosi di scatto)

- ga - ta e la mia fe - de....

Non mi

GORO

(a Sharpless)

Ma - ri - ta - ta ancor si cre - de.

YAMADORI

(a Sharpless)

Ma - ri - ta - ta ancor si cre - de.

BUTTERFLY

rall:..... rit:.....

cre - do: so - no, so - no. Io non la

GORO *rall:.....*

Ma la leg - ge...

rall:..... rit:.....

BUTTERFLY

MODERATO

GORO SO.

...per la mo - glie, l'ab - ban - do - no al di - vor - zio equi - pa -

MODERATO

p

BUTTERFLY

rit:..... a tempo

La leg - ge giap - po - - ne - se...

GORO

-rò.....

rit:..... a tempo

BUTTERFLY

GORO non già del mio pa - e - se.

Quale?

mf

BUTTERFLY

Gli Sta - ti U - ni - ti.

SHARPLESS (fra sè)

(Oh, l'in-fe -

BUTTERFLY

(nervosissima, accalorandosi)

SHARPLESS

Si sa che aprir la

-li - ce!)

p *pp*

BUTTERFLY

poco string.

por - - - ta e la mo - glie cac - ciar per la più

poco string.

This system features a vocal line for Butterfly and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The tempo/mood is indicated as *poco string.*

BUTTERFLY

ALLEGRETTO MOSSO

cor - ta qui di - vor - ziar..... si

ALLEGRETTO MOSSO

ben ritmato

p

This system continues the vocal line and piano accompaniment. The tempo/mood is *ALLEGRETTO MOSSO*. The piano accompaniment is marked *ben ritmato* and *p* (piano).

BUTTERFLY

di - ce. Ma in A -

fp

This system continues the vocal line and piano accompaniment. The piano accompaniment is marked *fp* (fortissimo).

BUTTERFLY

- me - ri - ca que - sto non si può.....

rall:.....

p

rall:.....

This system concludes the vocal line and piano accompaniment. The tempo/mood is *rall:.....* (rallentando). The piano accompaniment is marked *p* (piano).

ALLEGRETTO

..... (lo interrompe rivolgendosi a Yamadori ed a Goro, trionfante)

BUTTERFLY

(a. Sharpless)

Ve-ro?

Là un bravo

SHARPLESS

(imbarazzato)

Ve-ro...

Pe-rò....

ALLEGRETTO

♩.=63

BUTTERFLY

giu-di-ce

serio, impet - ti - to

di-ce al ma - ri - to:

35

♩.=63

*p**p*

BUTTERFLY

«Lei vuol an - dar - se-ne?

Sen-tiam per - chè?

BUTTERFLY
Meno

So - no sec - ca - to del con - iu - ga - to!»

Meno

p

BUTTERFLY

con forza al Tempo I.^o
(comicamente)

E il ma - gi - stra - to: «Ah, masca - zo - ne,

al Tempo I.^o

p

BUTTERFLY

(per troncare il discorso
ordina a Suzuki:)

pre - sto in pri - gio - ne!» Su - zu - ki, il

f

BUTTERFLY

thè.

f

poco rall.

36

(Butterfly va presso Suzuki che ha già preparato il thè e lo versa nelle tazze)

MOLTO MOD.^{to} QUASI VALZER LENTISSIMO

trattenendo i primi due ottavi

ten.

ten.

dolce

P subito

YAMADORI (sottovoce a Sharpless)

a tempo

p

U - di - ste?

SHARPLESS

(sottovoce)

p

Mi rat - tri - sta u - na sì

a tempo

cres.

GORO

rall:

(sottovoce a Sharpless e Yamadori)

3

Se_gna - la - ta è già la na - ve di

SHARPLESS

pie - na ce - ci - tà.

rall:

cres.

GORO *a tempo* *MODERATO*

37 Pinkerton. *a tempo* *MODERATO*

dolce *trattenendo come prima*

pp

YAMADORI (disperato)

Quand' es_sa lo ri - ve_da...

SHARPLESS

(sottovoce ai due)

E_gli non vuol mo -

a tempo

SHARPLESS

-strar - si. Io venni ap - pun - to per le - var - - la d'in -

a tempo

p

(vedendo che Butterfly, seguita da Suzuki, si avvicina
per offrirle il thè, tronca il discorso)

SHARPLESS

- ganno...

35 36 37 38

p *cres.*

BUTTERFLY

(offrendo il thè a Sharpless)

38

Vostra Gra-zia per -

39 40 41

fp

BUTTERFLY

(apre il ventaglio e dietro a questo accen-
na ai due, ridendo)

- met-te...

Che per - so - ne mo -

42 43 44

pp

BUTTERFLY

(Yamadori s'alza per andarsene)

- le - ste!...

45 46 47

pp

YAMADORI

(sospirando)

*rall:.....**AND.^{no} MOD.^{to}* ♩ = 76

Ad - di - o.

Vi la - scio il

39

AND.^{no} MOD.^{to} ♩ = 76*lamentoso**rall:.....**dolce**mf**p**p legato*

BUTTERFLY

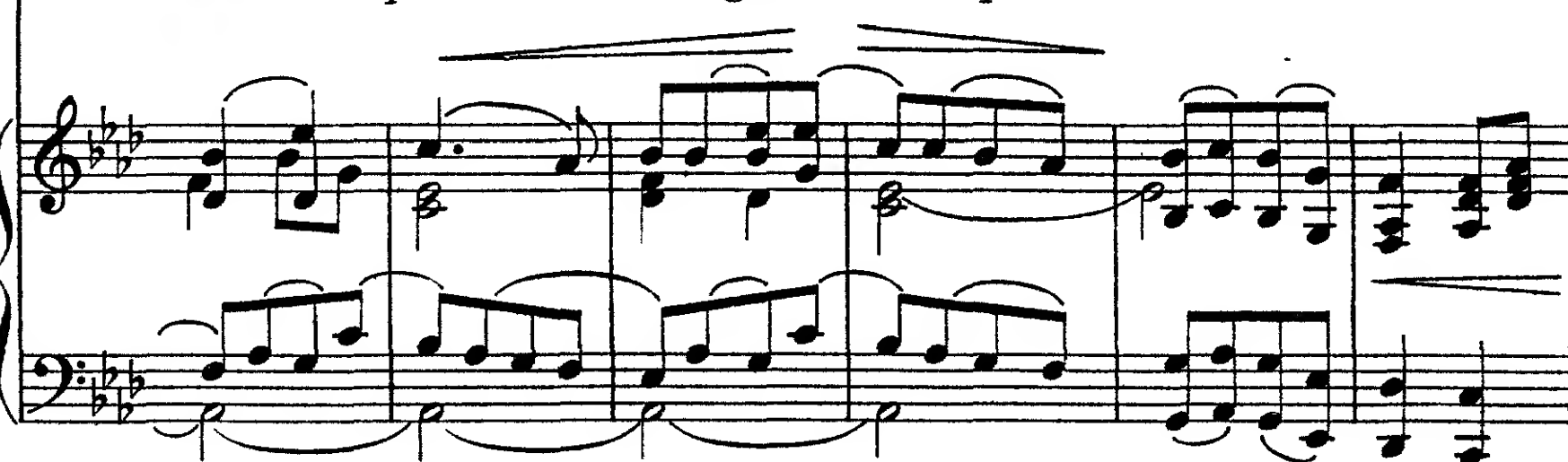


Pa - dro - ne.

YAMADORI

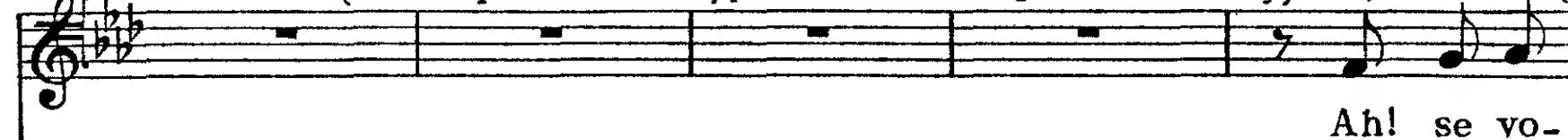


cuor..... pien di cor - do - glio: ma spero an - cor...

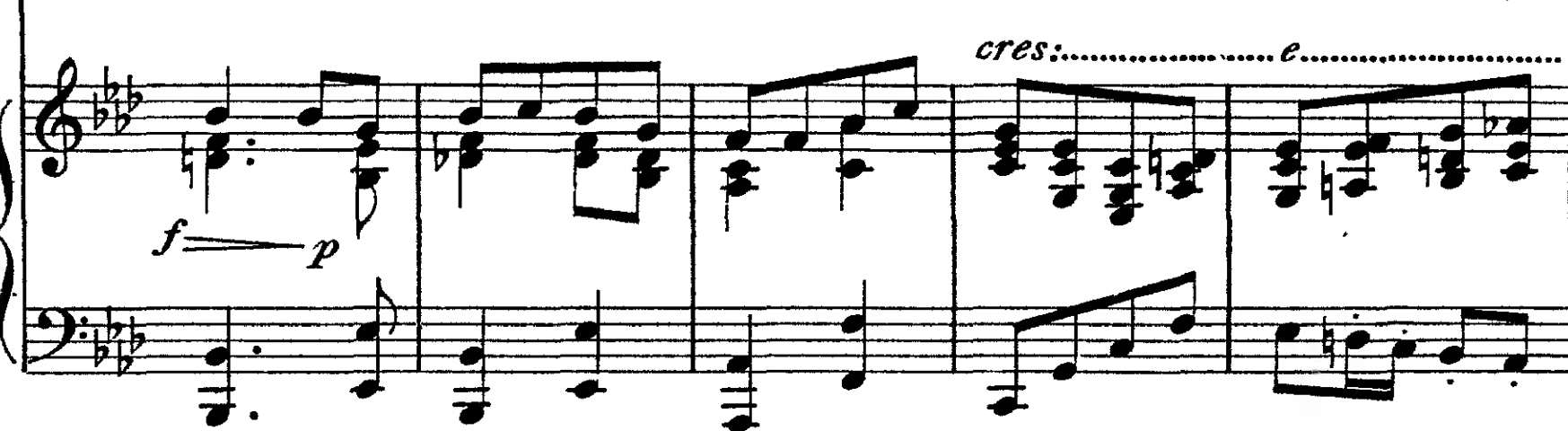


YAMADORI

(s'avvia per andarsene, poi torna indietro presso Butterfly)



Ah! se vo-



BUTTERFLY

YAMADORI

Il guaio è che non vo-glio...

- le - ste...

40

a tempo

..... *poco* *allarg:*

fp

Ped.

(Yamadori, dopo aver salutato Sharpless, sospirando, se ne va, sale nel palanchino e si allontana

cres.

Ped.

Ped.

seguito dai servi e da Goro. Butterfly ride ancora dietro il ventaglio)

Ped.

p dolce

Piano accompaniment for the first system of the score. The music is in G major (one sharp) and 4/4 time. It features a flowing melody in the right hand and a more rhythmic bass line in the left hand, with various slurs and ties connecting notes across measures.

(Sharpless siede sullo sgabello, assume un fare grave, serio, poi con gran rispetto ed una certa commozio.

Piano accompaniment for the second system of the score, starting at measure 41. The music continues with a similar melodic and rhythmic structure. Dynamic markings include *pp* (pianissimo) and *p* (piano). A tempo change to *a tempo* is indicated. The system ends with a repeat sign.

ne invita Butterfly a sedere, e torna
a tirar fuori di tasca la lettera)

UN POCO MENO

SHARPLESS

Vocal and piano accompaniment for the third system of the score. The vocal line (Sharpless) is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "Ora a noi. Se de.. te qui, leg - ger con". The piano part includes dynamic markings *p* (piano) and *p legato* (piano, legato). The system ends with a repeat sign.

SHARPLESS (mostrando la lettera)

Vocal and piano accompaniment for the fourth system of the score. The vocal line (Sharpless) is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: "me vo - le - te que - sta let - te - ra?". The piano part includes dynamic markings *p* (piano) and *p legato* (piano, legato). The system ends with a repeat sign.

(prendendo la lettera) BUTTERFLY (baciandola) *poco rall.* (mettendola sul cuore) *sempre rall:.....* (a Sharpless,

Da - te. Sul - la boc - ca, sul cuo - re... Sie - te

ppp *poco rall:.....* *sempre rall:.....*

gentilmente) BUTTERFLY (rende la lettera e si mette ad ascoltare colla

AND.^{no} MOSSO ♩ = 100

l'uo - mo mi - glio - re del mon - do. In - co - min -

AND.^{no} MOSSO ♩ = 100 *pp*

massima attenzione) BUTTERFLY

42 - cia - te.

pp

SHARPLESS (leggendo)

« A - mi - co, cer - che - re - te quel bel fior di fan -

(non può trattenersi e con gioia esclama:)

BUTTERFLY

Di-ce proprio co - sì?

SHARPLESS

(serio) *a piacere*

- ciul - la...»

Sì, co - sì

col canto.....

BUTTERFLY

(rimettendosi tranquilla, torna ad ascoltare)

Tac-cio, tac-cio, più

SHARPLESS

a tempo

di - ce, ma se ad o - gni mo - men-to...

..... *a tempo*

BUTTERFLY

nul - la.

SHARPLESS

«Da quel tem - po fe -

«Da quel tem - po fe -

SHARPLESS

- li - ce, tre an - ni son pas - -

(interrompe la lettura)

BUTTERFLY

Anche lui li ha con - ta - ti!...

SHARPLESS

(riprende)

- sa - ti» «E for - se But - ter -


SHARPLESS

- fly..... non mi ram - men - ta

BUTTERFLY

(sorpresa molto, volgendosi a Suzuki)

(sorpresa molto, volgendosi a Suzuki)



Non lo ram - men - to? Su - zu - ki, di - lo

SHARPLESS

43

43 *più.*»

sempre pp

poco rit:..... a tempo

BUTTERFLY

(ripete come scandolezzata le parole della lettera)

tu « Non mi rammenta più !..... »

col canto m.s. m.d.

(Suzuki esce per la porta di sinistra asportando il thè)

SHARPLESS

(fra sè)

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of a half note G2, followed by a quarter note F2, a quarter note E2, and a half note D2. The lyrics 'The Rose Tree' are written below the notes.

(Pazien - za !)

m.s.

m.d.

The image shows a musical score for a piece titled "(Pazien - za !)". It consists of two staves, a treble staff on top and a bass staff on the bottom. The treble staff contains a melody with several chords and single notes, some of which are beamed together. The bass staff contains a bass line with a few notes. There are dynamic markings: "*m.s.*" (marcato sostenuto) under the first measure of the treble staff, and "*m.d.*" (marcato deciso) under the first measure of the bass staff. The score is divided into two measures by a double bar line. The first measure of the treble staff has a tempo marking of "Allegretto". The second measure of the treble staff has a tempo marking of "Allegretto". The first measure of the bass staff has a tempo marking of "Allegretto". The second measure of the bass staff has a tempo marking of "Allegretto".

SHARPLESS (seguita a leggere)

«Se mi vuol bene an - cor,

sem'aspet - ta»

m.s.

(prendendo la lettera dalle mani di Sharpless, esclama con viva tenerezza)

BUTTERFLY

Oh le dolci pa - ro - le!

(baciando la lettera)

Tu, be - ne -

dim.

dim.

BUTTERFLY

-det - tal.....

(riprende la lettera e seguita a leggerla imperterrito, ma con voce tremante per l'emozione)

SHARPLESS

44

«A voi mi racco - man - do perchè vo -

ppm.s.

pp

BUTTERFLY

(con affanno, ma lieta)

First system of the musical score. Butterfly's vocal line is in treble clef, Sharpless' in bass clef, and piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Butterfly's lyrics are "Ri - tor - na...". Sharpless' lyrics are "-glia - te con cir - co - spe - zione prepa - rar - la... al col - po...". The piano part features chords and arpeggios, with a *pp* dynamic marking and a *rall:* instruction.

Ri - tor - na... *rall: . . .*

-glia - te con cir - co - spe - zione prepa - rar - la... al col - po...»

pp *rall: . . .*

(si alza saltando di gioia e battendo le mani)

BUTTERFLY

Second system of the musical score. Butterfly's vocal line is in treble clef, Sharpless' in bass clef, and piano accompaniment in grand staff. The key signature has two flats, and the time signature is 4/4. Butterfly's lyrics are "Quan - do? Pre - sto! pre - sto!". Sharpless' lyrics are "(Be - no - ne).". The piano part includes a *f* dynamic marking and an *espress. e deciso* instruction. The system ends with a repeat sign and first/second endings.

Quan - do? Pre - sto! pre - sto!

(Be - no - ne).

espress. e deciso

SHARPLESS

(fra sè)

a piacere

Third system of the musical score, featuring Sharpless' vocal line in bass clef and piano accompaniment in grand staff. The key signature has two flats, and the time signature is 4/4. Sharpless' lyrics are "(Qui troncar - la con -". The piano part includes a *45* measure mark, a *pp* dynamic marking, and an *affrettando* instruction. The system ends with a repeat sign and first/second endings.

affrettando **45** *pp*

(Qui troncar - la con -

SHARPLESS (indispettito) (guarda)

- vie - ne... Quel dia - vo - lo d'un Pin - ker - ton!). Eb -

col canto

Butterfly negli occhi, serissimo)

SHARPLESS *lentamente*

- be - ne, che fa - re - ste Ma - dama Butter - fly.... s'ei non do -

(Butterfly immobile, come colpita a morte, china la

SHARPLESS *(pausa) AND^{te} SOSTENUTO*

- ves - se ri - tor - nar più mai?

46

AND^{te} SOSTENUTO

ff (pausa) m.d. p

testa e risponde con sommissione infantile, quasi balbettando:)

BUTTERFLY

Due cose potrei far:

BUTTERFLY

(Sharpless è vivamente commosso e passeggia agitatissimo; poi tor-

tornar... a diver_tir la gen _ te col can _ tar....

calando

BUTTERFLY

op_pur,... meglio, mo_ri _ re,

na verso Butterfly, le prende le due mani e con paterna tenerezza le dice:)

SHARPLESS

p Di strap_

SHARPLESS

_par_vi assai mi co _ sta dai mi _ raggi ingan _ na _ to _ ri. Ac _ co _

SHARPLESS

_glie _ te la pro _ po _ sta di quel ric _ co Ya _ ma _ do _ ri.

pp m.s.

BUTTERFLY (con voce rotta dal pianto e ritirando le mani)

Voi, voi, si - gnor,..... mi di - te

47

cres.

BUTTERFLY

que - sto!... Voi?

SHARPLESS (imbarazzato)

San - to Dio, co - me si fa?

mf

BUTTERFLY (batte le mani e Suzuki accorre)

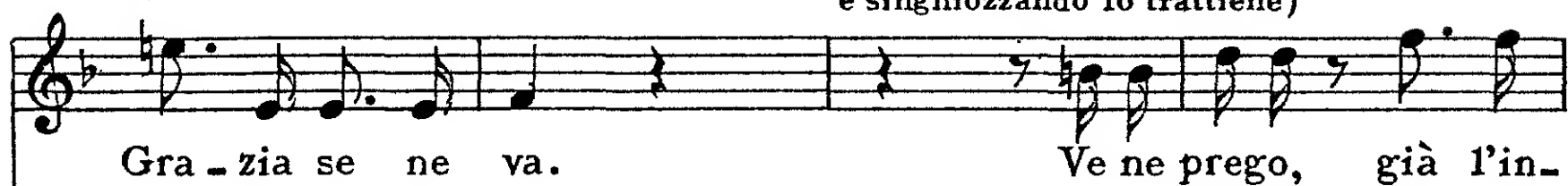
Qui, Su - zuki, presto presto, che Sua

cres.

poco rall.

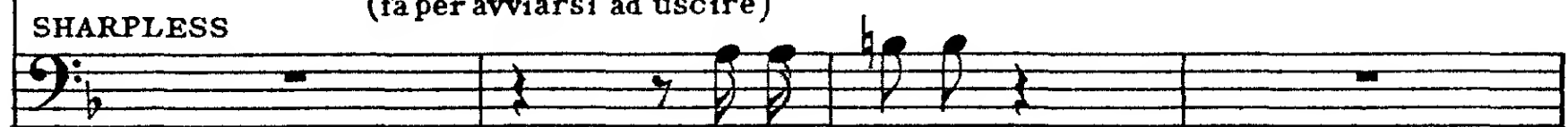
poco rall.

BUTTERFLY

(Butterfly, pentita, corre a Sharpless
e singhiozzando lo trattiene)

SHARPLESS

(fa per avviarsi ad uscire)



48

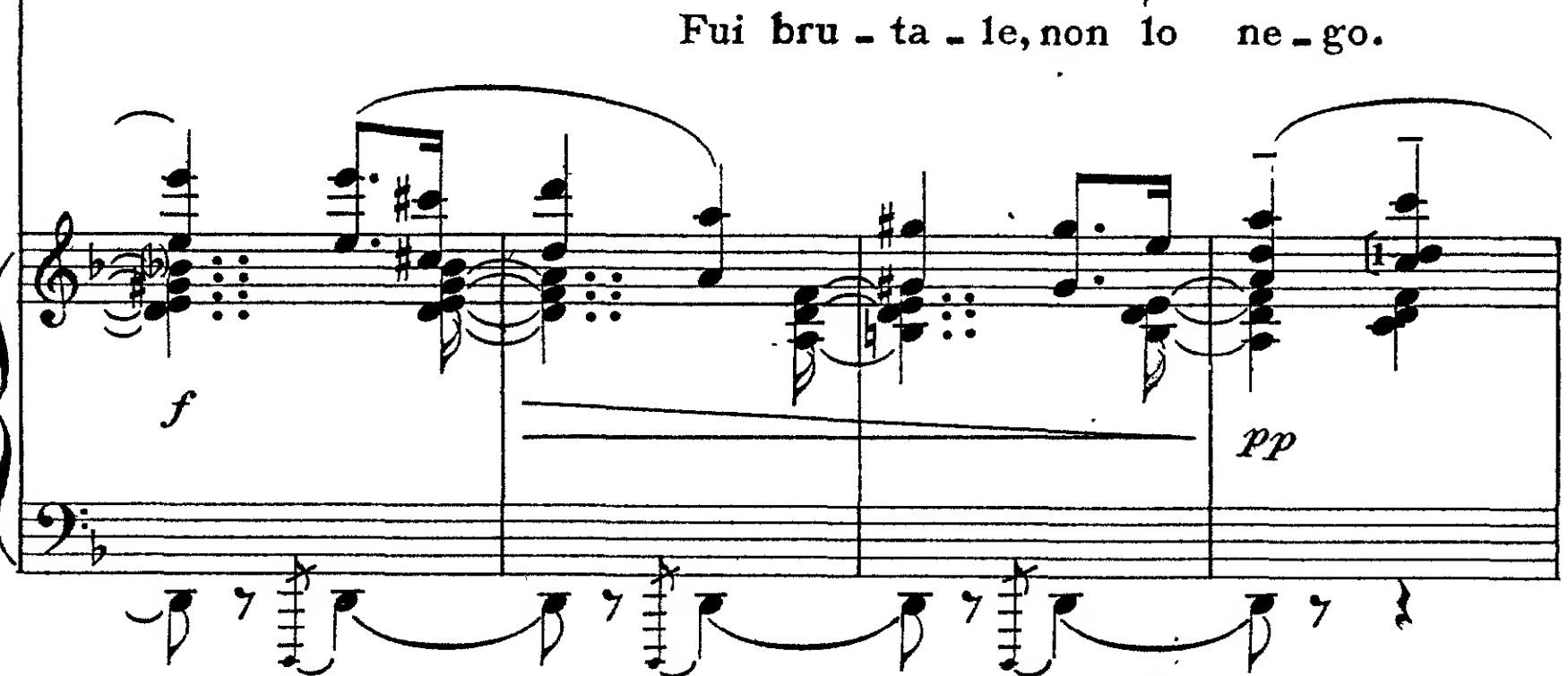
a tempo

BUTTERFLY

(congeda Suzuki, la quale
va nel giardino)(dolorosamente, portan-
dosi la mano al cuore)

SHARPLESS

(scusandosi)



BUTTERFLY

poco rall.

(Butterfly)

fa - te tan - to ma - le, tan - to ma - le, tan - to, tan - to!

poco rall. *ppp*

vacilla, Sharpless fa per sorreggerla
ma Butterfly si domina subito)

BUTTERFLY

Niente, niente!...

sensibile

BUTTERFLY

49 Ho cre - du - to mo - ri - r... Ma pas - sa pre - sto co - me

fpp

BUTTERFLY

(prendendo una risoluzione)

con forza

pas - san le nu - vo - le sul ma - re... Ah! m'ha - scorda - ta?

con forza 3

(Butterfly corre nella stanza di sinistra)

ALL.^o MOD.^{to} - molto vibrato

50 *ff*

(Butterfly rientra trionfalmente tenendo il

suo bambino seduto sulla spalla sinistra e lo mostra a Sharpless gloriandosene)

BUTTERFLY

con entusiasmo

poco allarg. *Sostenendo* E que - sto?...

BUTTERFLY

e que - sto?...

Measures 48-54 of the piano introduction. The music is in G major, 4/4 time. It features a series of chords and triplets in the right hand, with a melodic line in the left hand. The tempo is marked *affrettando*.

BUTTERFLY
a tempo f

51 *a tempo* e que - - - sto..... e - gli po -

Measures 51-54 of the piano accompaniment. The music is in G major, 4/4 time. It features a series of chords and triplets in the right hand, with a melodic line in the left hand. The tempo is marked *a tempo*.

BUTTERFLY

-trà pu - re scor - da - re?..

(depone il bambino a terra e io tiene stretto a sè)

Measures 55-58 of the piano accompaniment. The music is in G major, 4/4 time. It features a series of chords and triplets in the right hand, with a melodic line in the left hand. The tempo is marked *ff*.

SHARPLESS

affrettando (con emozione) *rall.*

E - gli è

Measures 59-62 of the piano accompaniment. The music is in G major, 4/4 time. It features a series of chords and triplets in the right hand, with a melodic line in the left hand. The tempo is marked *ff*.

(indicando mano, manò)

BUTTERFLY *con dolcezza e con un po' di agitazione*

a tempo

Chi vi_de ma _ i a bim_bo del Giap _ pon occhi az _ zur _

SHARPLESS

suo?

a tempo

BUTTERFLY

rall:

_ ri _ ni? E il lab_bro? E i ric_cio _ li _ ni d'o_ro

rall:

espressivo

BUTTERFLY

schietto?....

No.

SHARPLESS

(sempre più commosso)

52

E pa_le_se. E Pinker_ton lo sa?

allargando
 BUTTERFLY (con passione)
 No. È na - to

allargando

cres. *mf*

sostenendo
 BUTTERFLY
 quand' e - gli sta - va in quel suo gran pa - e - se.

sostenendo
con passione

f

Molto più mosso
 BUTTERFLY (accarezzando il bimbo)
 Ma vo - i... gli scrive - re - te che l' a -

Molto più mosso

p

BUTTERFLY

First system of the musical score for Butterfly. It features a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The lyrics are: _spet _ ta un fi _ glio sen_za pa _ ri!

BUTTERFLY

Second system of the musical score for Butterfly. It features a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The lyrics are: e mi sa_pre_te dir s'ei non s'af_. A box containing the number 53 is located above the piano accompaniment. The system includes dynamic markings *f* and *f*, and a triplet marking *3*.

BUTTERFLY

Third system of the musical score for Butterfly. It features a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The lyrics are: _fret _ ta..... per le ter _ re..... The system includes dynamic markings *p* and *p*, and triplet markings *3*.

BUTTERFLY

(mettendo il bimbo a sede-

..... e pei ma - ril.....

affrettando.

re sul cuscino e inginocchiandosi vicino a lui)

BUTTERFLY (bacia teneramente il bambino)

ANDANTE

(indicando Sharpless)

Sai cos' eb - be cuo - re di pen - sa - re quel si -

54 ANDANTE

BUTTERFLY

- gnore?

*dim.**rall:...*

(pigliando il bimbo in braccio)

BUTTERFLY *ANDANTE MOLTO MOSSO* ♩ = 112

55

ANDANTE MOLTO MOSSO ♩ = 112*rit:**ppp*BUTTERFLY *a tempo**a tempo*

BUTTERFLY

rit:

-tà.....

a gua_dagnar_ti il

pane e il ve - sti -

rit:

BUTTERFLY

a tempo

-men - to. Ed

alle impie_to_si - te

gen - ti,..... la

*a tempo**pp**ppp**appena toccato*

BUTTERFLY

man tre_mante stende_rà!.....

gri_dando:.... U_

BUTTERFLY

- di - te, u - di - te.....

la triste mia can_zon. A un in-fe-li-ce

BUTTERFLY

ma_dre la ca - ri - tà, muo_ve-tevi a pie - tà!.....

(si alza, mentre il bimbo rimane seduto sul cuscino giocando con una bambola)

BUTTERFLY

un poco agitato

E Butter_fly, or-ri-bi-le de - sti - no, dan_ze -

56

pp un poco agitato

BUTTERFLY

(rialza il bimbo e colle mani
levate lo fa implorare)

- rà per te!.....

E come fe - ce già.....

BUTTERFLY

poco rit. a tempo

.....

La Ghe-sha can - te - rà!.....*poco rit!**a tempo*

BUTTERFLY

.....

E la can - zon giu - li - va e lie - ta in un sin -

BUTTERFLY

*rall:.....**mf*

- ghiozzo fi - ni - rà!...

Ah!

*rall:.....**f**pp*

(buttandosi a' ginocchi davanti a Sharpless)

BUTTERFLY

Mosso

no.....no! questo mai!..... questo me - stier che al di so - nore

57

Mosso

mf

Ped. * *Ped.* * *Ped.* *

BUTTERFLY

rit.

a tempo

por - ta! Mor - ta! mor - ta!

rit.

a tempo

Ped. * *Ped.* * *Ped.* *

BUTTERFLY

Mai più dan - zar!..... Piut -

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

BUTTERFLY

*allarg.**stent.*

_ tosto la mia vita vo' tron - car!.....

*stent.**f**allarg.**ff**ff*

Ped.

*

Ped.

*

Ped.

*

(cade a terra vicino al bimbo che abbraccia strettamente ed accarezza con moto convulsivo)

BUTTERFLY

Ah! morta!

SHARPLESS

(non può trattenere le lagrime)

(dopo la parola)

(Quan - ta pie -

*p**m.d.*

Ped.

SHARPLESS

(vincendo la propria emozione)

*LENTO**a piacere*.....

- tà!)

Io scendo al

58

*LENTO**col canto*.....

*

MODERATO

SHARPLESS

(Butterfly con atto gen-

pia - no. Mi per - do - na - te?..

MODERATO

p

tile dà la mano a Sharpless che la stringe nelle sue con effusione)

BUTTERFLY

BUTTERFLY

(volgendosi al bimbo gli

A

prende una mano e la mette in quella di Sharpless)

BUTTERFLY

ANDANTE

te,..... da - gli la ma - no: *poco rit:.....*

SHARPLESS

59

ANDANTE

I bei ca - pel - li

p *poco rit:.....*

BUTTERFLY

(al bimbo, con grazia infantile)

poco rall:.....

..... *a tempo*

SHARPLESS

(lo bacia)

Rispondi: Og-gi il mio

bion - di! Ca - ro: come ti chiamano? *a tempo*

bion - di! Ca - ro: come ti chiamano?

dim. *a tempo* *poco rall:.....*

BUTTERFLY

no - me è Do - lo - re. Pe - rò *a tempo*

BUTTERFLY

allarg. e cres.

di - te al bab - bo, scri - ven - dogli, che il giorno del suo ri -

*a tempo**allarg. e cres.**p*

BUTTERFLY (alzandosi)

- tor - no

Gio - ia,

Gio - ia.....mi chiami -

BUTTERFLY

- rò.....

*espressivo Sostenendo**mf rit.*

SHARPLESS

molto rall: (fa un saluto a

Tuo padre lo sa - prà, te lo promet-to....

molto rall:

Butterfly, ed esce rapidamente dalla porta di destra)

ALL.^o VIVO ♩ = 200*LENTO*

60

The musical score is written for piano and includes the following details:

- Tempo and Meter:** The tempo is marked *LENTO* (Lento) and *ALL.^o VIVO* (Allegro Vivace) with a tempo of 200 beats per minute. The meter is 4/4.
- Key Signature:** The key signature is one flat (B-flat).
- Measure Numbers:** The score includes measure numbers 60 and 61, which are enclosed in boxes.
- Dynamic Markings:** The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *ff* (fortissimo) with a crescendo hairpin.
- Articulation:** The score includes articulation markings such as accents (>) and slurs.
- Performance Instructions:** The score includes performance instructions such as "Butterfly, ed esce rapidamente dalla porta di destra)" (Butterfly, and exits rapidly from the right door).

SUZUKI (di fuori, gridando)

f > . > . > . > . > . > . > . > .
 Ve - spa! Ro - spo ma - le - det - to!

(Suzuki entra trascinando con violenza Goro che tenta inutilmente di sfuggirle)

(grido acuto di Goro)

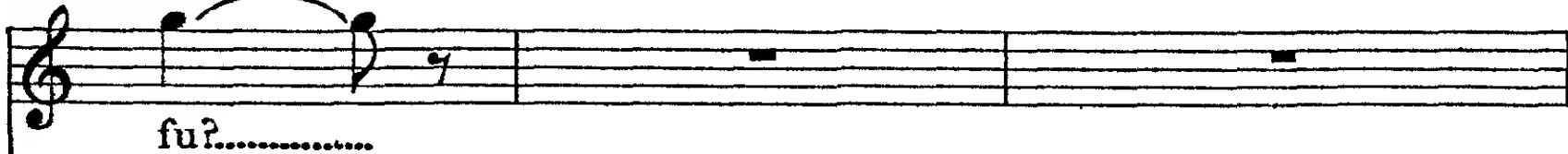
fff m. d.
 Ped

BUTTERFLY

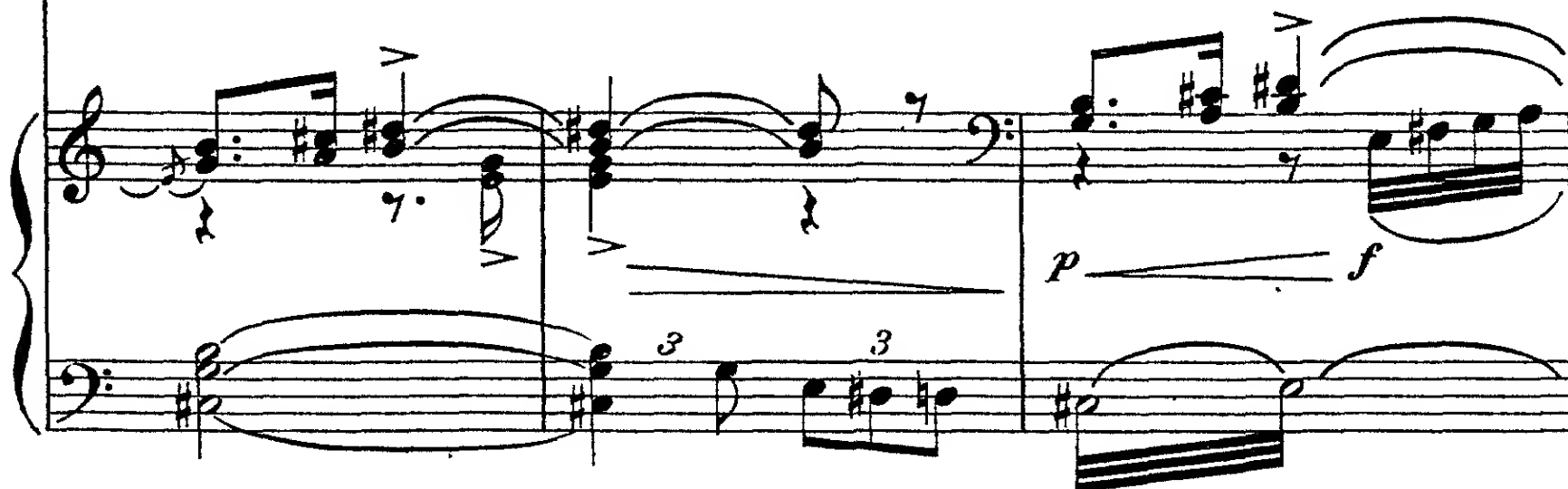
(a Suzuki)

62
 Che

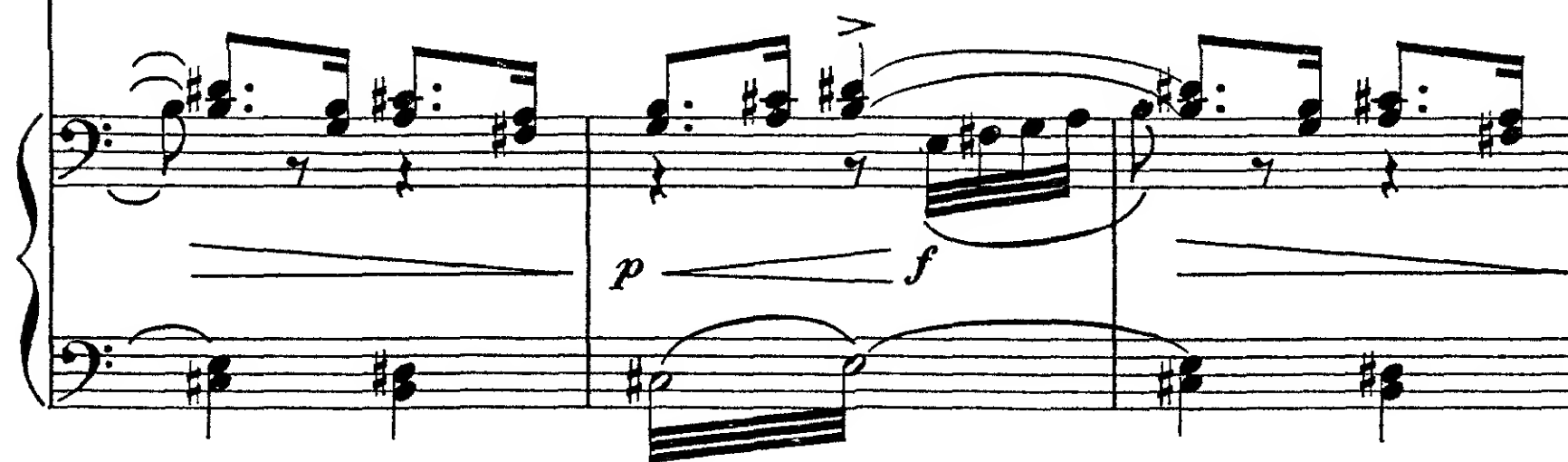
BUTTERFLY



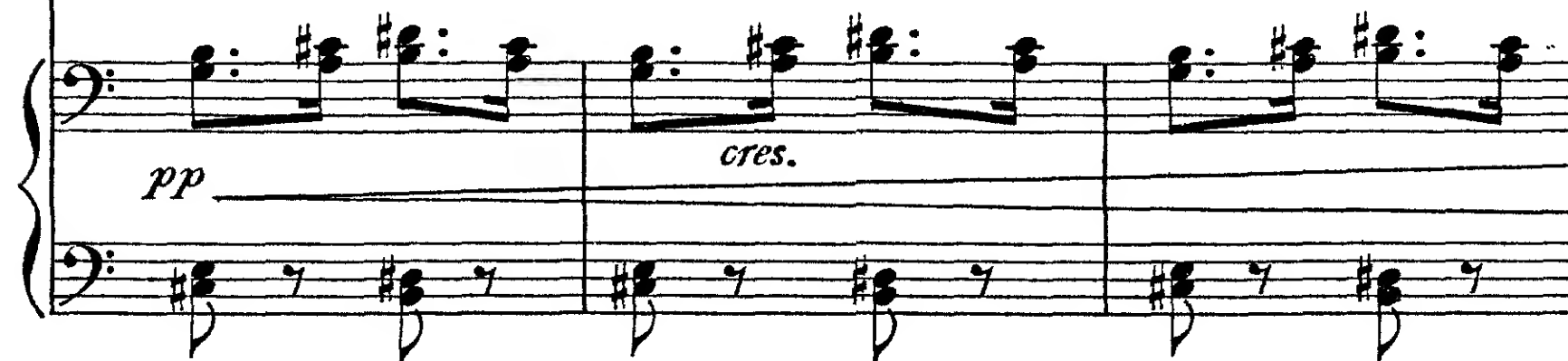
SUZUKI



SUZUKI



SUZUKI



SUZUKI

..... spargen - do va..... che niu - no

m.d.

SUZUKI

(lascia Goro)

sa chi pa - dre al bim - bo si - a!

m.d.

GORO

(protestando, con voce di paura)

Di -

63

m.d.

pp

GORO

- ce - vo... so - lo... che là in A -

cres.

GORO

(avvicinandosi al bambino e indicandolo)

-me - ri - ca quando un fi - glio - lo è

GORO

(Butterfly istintivamente si mette innanzi al bambi-

na - to ma - le - det - to trar - rà sempre re -

no, come per difenderlo)

BUTTERFLY

(corre presso al reliqua-
(grido selvaggio) rio e prende il coltello
che sta appeso)

-iet - to la vi - ta fra le gen-ti!

(con voce selvaggia)

BUTTERFLY

Ah! tu men - ti! men - ti! men - ti! Ah!... men - ti!

BUTTERFLY (afferra Goro, che cade a terra, e minaccia d'ucciderlo - Goro emette grida fortissime,

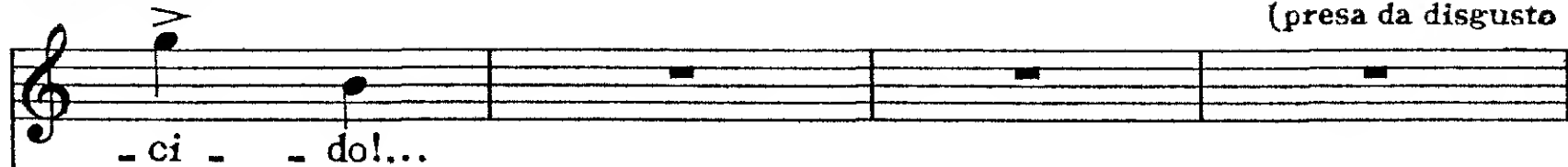
disperate, prolungate)

BUTTERFLY

Dil - lo an - co - ra e t'uc -

BUTTERFLY

(presa da disgusto)



SUZUKI

(intromettendosi; poi, spaventata a tale scena, prende il bambino e lo porta nella stanza a sinistra)

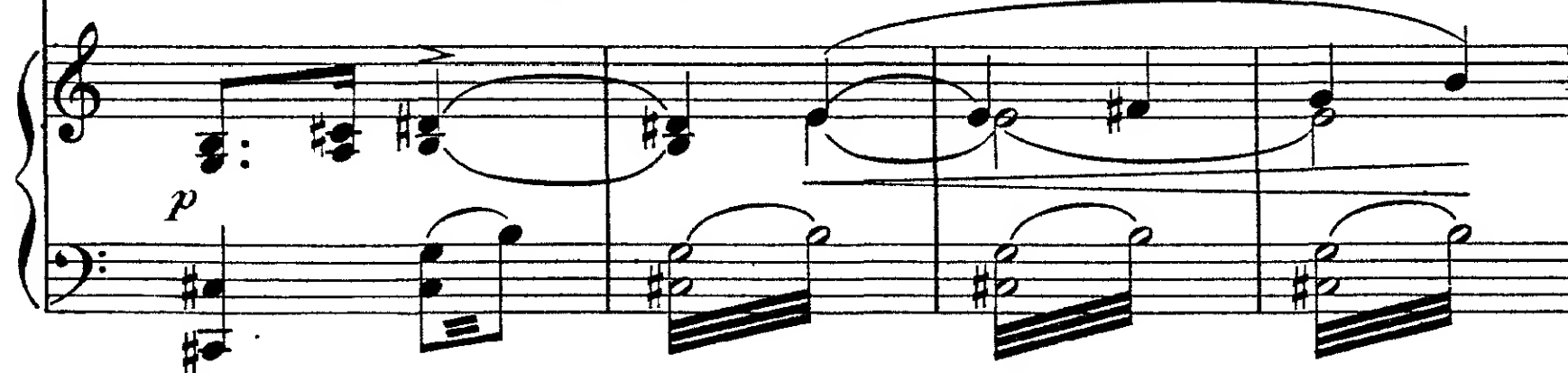
No!



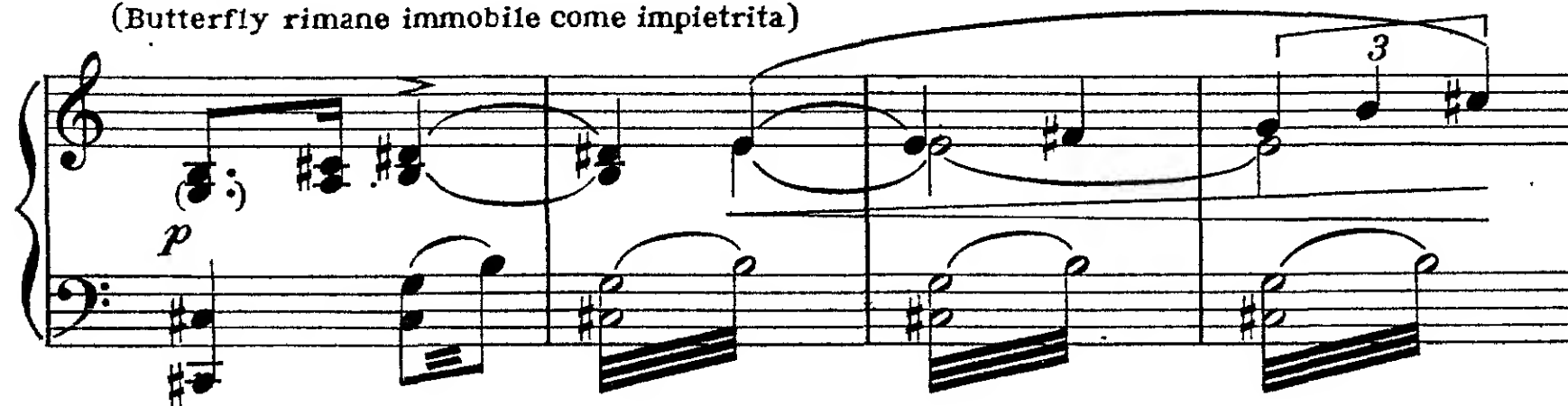
BUTTERFLY

lo respinge col piede)

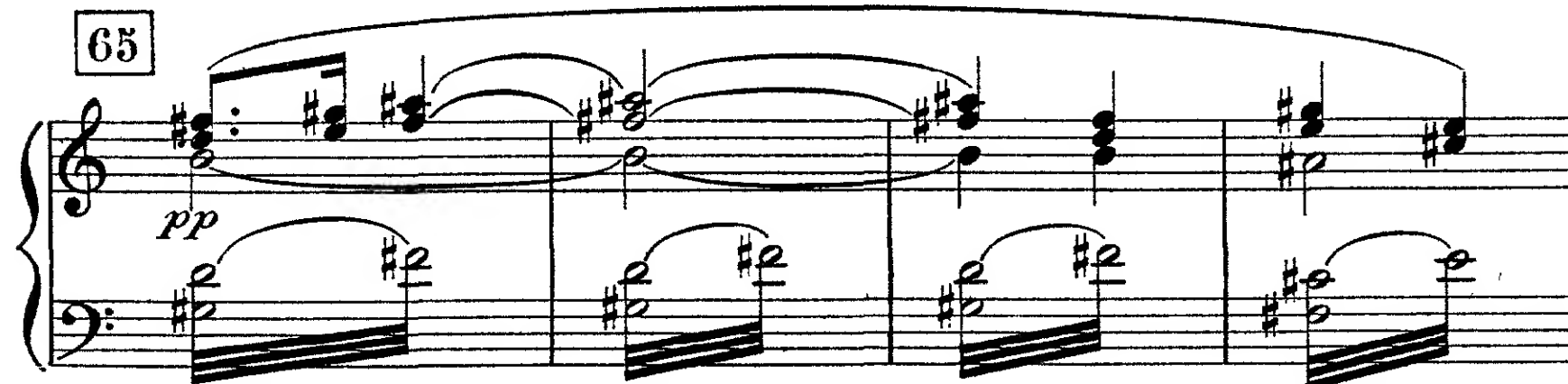
(Goro fugge)



(Butterfly rimane immobile come impietrita)



65



(Poi si scuote a poco a poco e va a riporre il coltello)

The first system of the piano accompaniment features a treble and bass staff. The treble staff contains a series of chords and single notes, with a long slur spanning across the first two measures. The bass staff features a rhythmic pattern of eighth notes with a descending line, also slurred across the first two measures.

The second system continues the piano accompaniment. It begins with a *pp* (pianissimo) dynamic marking. The treble staff has a long slur over the first four measures. The bass staff continues with the eighth-note pattern, with some notes beamed together.

The third system shows a change in the piano accompaniment. The treble staff now has a more active melody with eighth and sixteenth notes. The bass staff continues with the eighth-note pattern, with some notes beamed together.

The fourth system of the piano accompaniment begins with a *pp dolce* (pianissimo dolce) dynamic marking. The treble staff has a long slur over the first four measures. The bass staff continues with the eighth-note pattern, with some notes beamed together.

BUTTERFLY (volgendo commossa il pensiero al suo bambino:)

The fifth system includes the vocal entry for Butterfly. The vocal staff (treble clef) has a rest for the first three measures, followed by the lyrics "Ve - drai,". The piano accompaniment (grand staff) begins with a *mf* (mezzo-forte) dynamic marking. The treble staff has a long slur over the first four measures. The bass staff continues with the eighth-note pattern, with some notes beamed together.

BUTTERFLY

pic - co - lo a - mor, mia

p

Leg. *

This system features a vocal line for Butterfly with a triplet of eighth notes and a long melisma. The piano accompaniment includes a triplet of eighth notes and a long melisma. The key signature has one flat (B-flat major or D-flat minor).

BUTTERFLY

pe - na e mio con - for - to, mio pic -

[67]

p stringendo sempre e cres. molto

This system continues the vocal line with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes and a long melisma. The key signature has one flat.

BUTTERFLY

- co - lo a - mor Ah! ve - dra - i

2^a

This system continues the vocal line with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes and a long melisma. The key signature has one flat.

BUTTERFLY

(Butterfly e Suzuki corrono verso il terrazzo)

LENTAMENTE

Bianca... bianca... il ves.

SUZUKI

Una nave da guerra...

68

*LENTAMENTE**ppp**poco rit. a tempo*

BUTTERFLY

_sillo ame_ri_ca_no delle stelle...

rit:.....

BUTTERFLY

(prende sul tavolino un cannocchiale e corre sul terrazzo ad osservare)

Or gover_na per an_co_ra _re.

(tutta tremante per l'emozione, appunta il cannocchiale
BUTTERFLY verso il porto e dice a Suzuki)

Reggimi la mano ch'io ne discerna il nome,

il nome,

affrettando

BUTTERFLY

il no - me.

69

*Largamente
espressivo*

BUTTERFLY

Sostenendo

a tempo

Ec-co-lo:

A - BRA - MO LIN - COLN!

Sostenendo

a tempo

(dà il cannocchiale a Suzuki e rientra nella stanza in preda a una grande esaltazione)

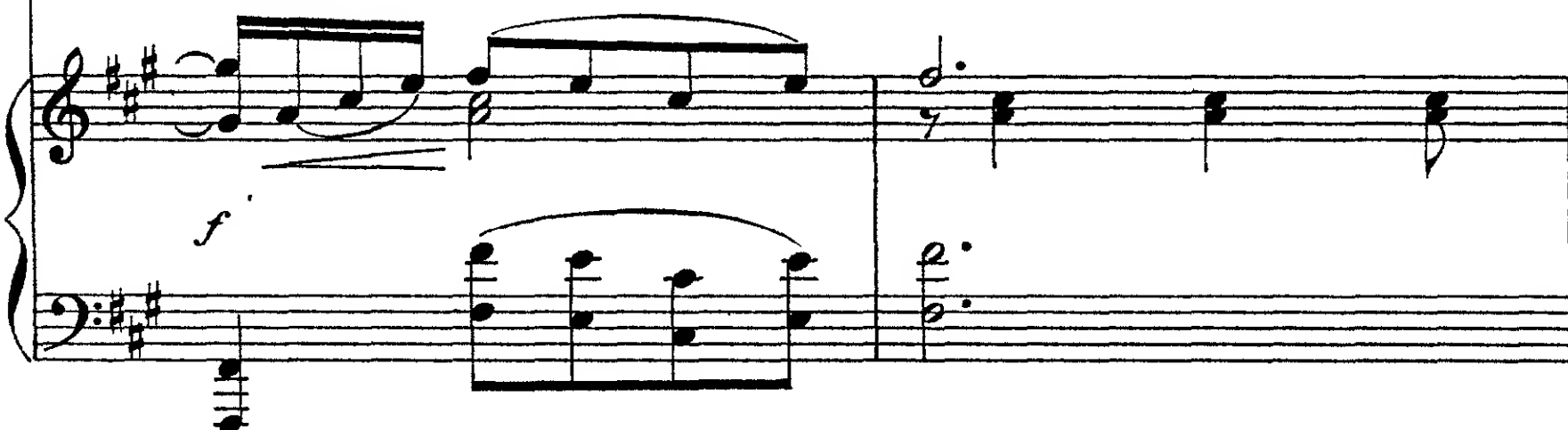
BUTTERFLY

Mosso



Tut - ti han men - ti - to! tut - ti!.. tut - ti!..

Mosso



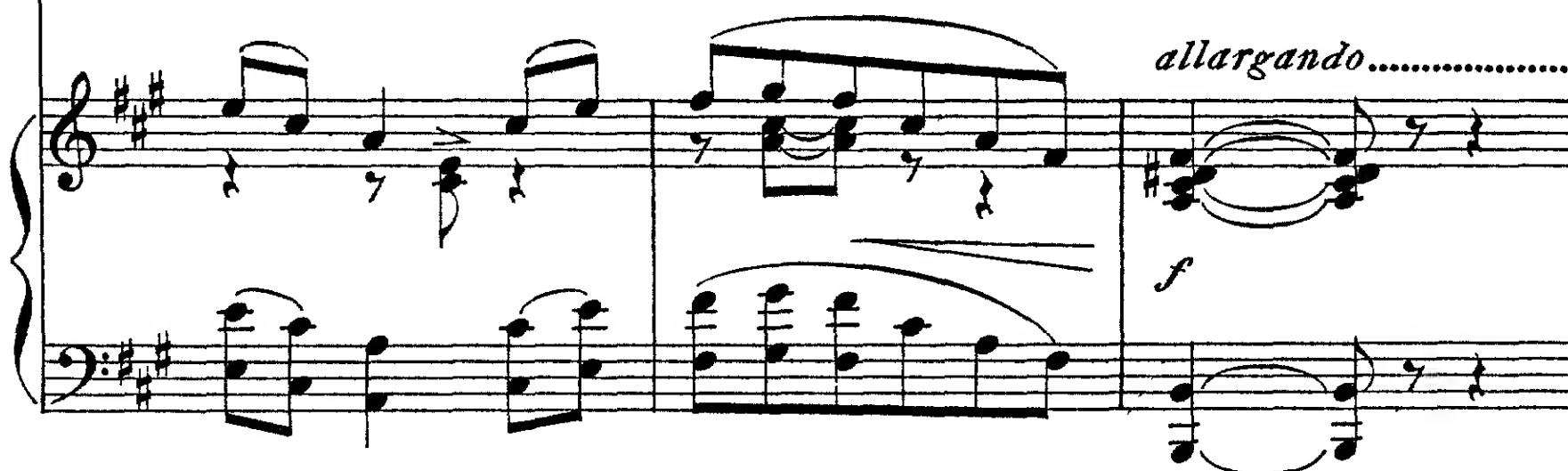
BUTTERFLY

allargando.....



sol io lo sa - pe - vo sol io che

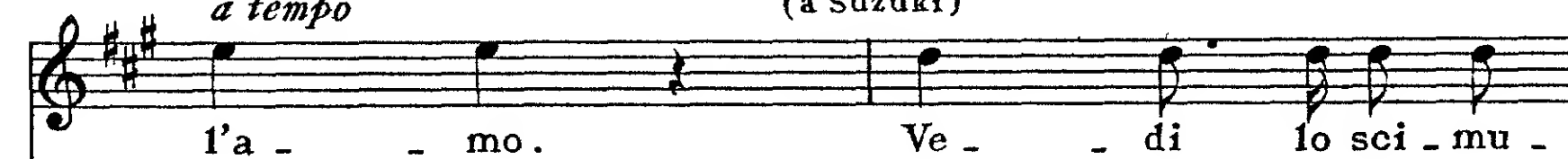
allargando.....



BUTTERFLY

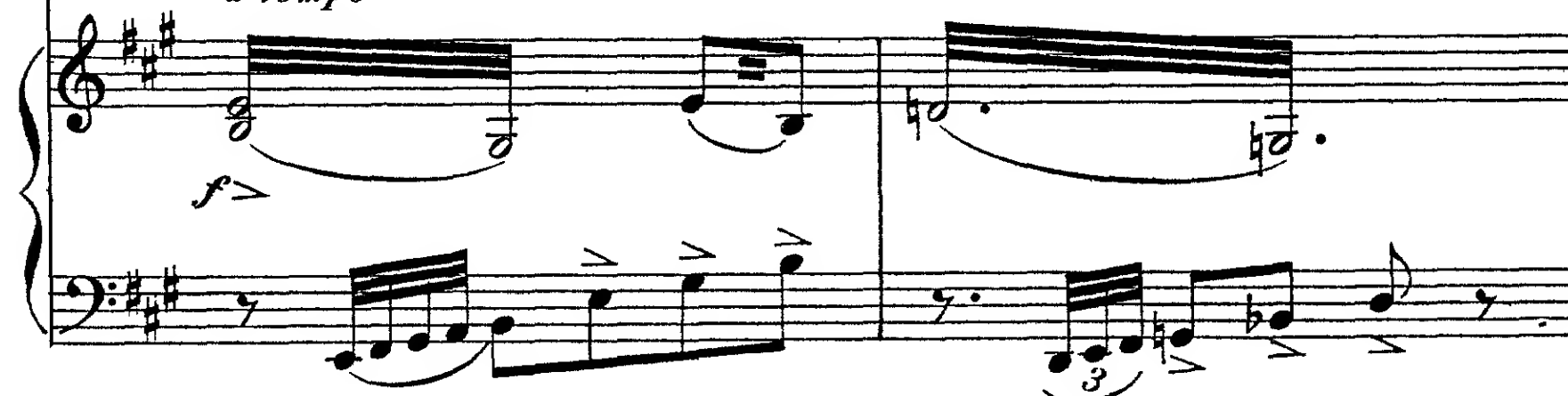
a tempo

(a Suzuki)



l'a - - mo . Ve - - di lo sci - mu -

a tempo



BUTTERFLY

- ni - to tuo dub - bio?

È giun - to!

BUTTERFLY

è giun - to! è giun - to! pro - prio nel

col canto

BUTTERFLY

pun - to che ognun di - ce - va: pian - gi e di -

BUTTERFLY

- spe - ra.

Tri - on - fa il mio a - mor! il mio a -

BUTTERFLY

- mor; la mia fè tri-on - fa in - te - ra:

P cres. *mf*

BUTTERFLY

allargando.....

Ei tor - na e m'a -

allargando.....

f

BUTTERFLY (giubilante, corre sul terrazzo)

LARGAMENTE

- ma!

70 *LARGAMENTE*

fff *rit:*

rit:..... *allarg.*

Ped. *

BUTTERFLY (a Suzuki che l'ha seguita sul terrazzo:)

ANDANTINO MOSSO ♩ = 104

Scuo-ti quel - la fron-da di ci - lie - gio e m'in-

71

ANDANTINO MOSSO ♩ = 104

dolce

p

BUTTERFLY

- non - da di fior..... Io vo' tuf-

BUTTERFLY

(singhiozzando per tenerezza)

- far nel - la piog - gia o - do - ro - sa l'ar - sa fronte.

SUZUKI

(calmandola)

Si-

SUZUKI

rall:.....

- gno - ra, queta - tevi... quel pian - to...

(ritorna, con Suzuki, nella stanza)

BUTTERFLY *a tempo-Sostenendo*

No:..... ri-do, ri-do!.. Quan-to lo do-

a tempo-Sostenendo

pp

BUTTERFLY

- vre - mo a - spet - tar?..... Che

a tempo-Sostenendo

Red. *

BUTTERFLY

pen - si? U - n'o - ra?

This block contains the first vocal line for Butterfly. It is written on a single treble clef staff. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter rest, and a quarter note B4. The lyrics "pen - si?" are aligned under the first three notes. The melody continues with a quarter note C5, a quarter note D5, a quarter note E5, a quarter rest, and a quarter note F5. The lyrics "U - n'o - ra?" are aligned under the last four notes.

SUZUKI

agitando un poco Di più.....

p espressivo

This block contains the piano accompaniment for Suzuki. It consists of two staves: a treble clef staff and a bass clef staff. The right hand plays a series of chords and single notes, while the left hand plays a more active melodic line. The tempo/mood marking "*agitando un poco*" is placed above the right hand, and "*p espressivo*" is placed above the left hand. The lyrics "Di più....." are placed above the right hand.

BUTTERFLY

Due o - re for - se.

This block contains the second vocal line for Butterfly. It is written on a single treble clef staff. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Due o - re for - se." are aligned under the notes. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics "Due o - re for - se." are aligned under the notes.

BUTTERFLY (aggirandosi per la stanza)

Tut - to..... tut - to.....

72

p

This block contains the third vocal line for Butterfly. It is written on a single treble clef staff. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Tut - to....." are aligned under the notes. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics "tut - to....." are aligned under the notes.

BUTTERFLY

rall. molto

..... sia pien di fior,..... co-me la not - te è di fa -

pp *rall. molto*.....

This block contains the first vocal line for Butterfly and the corresponding piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 6/8 time signature. It features a melodic line with slurs and a final cadence. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It includes a piano (*pp*) dynamic marking and a *rall. molto* tempo instruction. The piano part features arpeggiated chords and a sustained bass line.

ALL.^{to} MOSSO

BUTTERFLY

(accenna a Suzuki di andare nel giardino)

- vil - le...

ALL.^{to} MOSSO

mf *f*

This block contains the second vocal line for Butterfly and the corresponding piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 6/8 time signature. It features a melodic line with slurs and a final cadence. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It includes a mezzo-forte (*mf*) dynamic marking and a forte (*f*) dynamic marking. The piano part features arpeggiated chords and a sustained bass line.

(Suzuki si avvia-giunta sul terrazzo si rivolge a Butterfly)

BUTTERFLY

Va pei fior!

p

This block contains the third vocal line for Butterfly and the corresponding piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 6/8 time signature. It features a melodic line with slurs and a final cadence. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It includes a piano (*p*) dynamic marking. The piano part features arpeggiated chords and a sustained bass line.

SUZUKI

ALLEGRETTO MOD^{to} ♩ = 108
(dal terrazzo)

75

Tut - ti i

ALLEGRETTO MOD^{to} ♩ = 108*pp*

BUTTERFLY (a Suzuki, gaiamente)

Tut - ti i fior,.....

tut - ti...

SUZUKI

fior?...
p

BUTTERFLY

tut - ti. Pè - sco, vïo - la, gel - so - min,.....
p

BUTTERFLY

quan - to di ce - spo, o d'er - ba, o d'al - be - ro fio -

BUTTERFLY

- ri.

SUZUKI (nel giardino ai piedi del terrazzo) *rit.*

U - no squallor d'in - ver - no sa - rà tut - to il giar -

rit:

BUTTERFLY

a tempo

Tut - ta la pri - ma - ve - ra vo - glio che o - lez - zi.....

SUZUKI (coglie fiori nel giardino)

- din.

76 *a tempo*

p cres.

BUTTERFLY

qui.
SUZUKI (dal giardino)

U - no squallor d'in - ver - no sa - rà tut - to il giar -

p

BUTTERFLY

SUZUKI (appare ai piedi del terrazzo con un fascio di fiori che sporge a Butterfly)

- din. A voi si - gno - ra.

pp
leggiere

BUTTERFLY (prendendo i fiori dalle mani di Suzuki)

SUZUKI

Co - gli - ne an - co - ra.

leggiere

(Butterfly dispone i fiori nei vasi, mentre Suzuki scende ancora nel giardino)

SUZUKI

(dal giardino)

UN POCO MENO

So - - veñ - ti a que - sta

77 UN POCO MENO

SUZUKI

sie - pe ve - ni - ste a ri - guar - da - re

SUZUKI *a tempo*

lun - gi, pian - gen - do

nel - la de - ser - ta im -

a tempo

BUTTERFLY

Giun - se l'at - te - so,

SUZUKI

- men - si - tà.

mf \rightrightarrows *p*

BUTTERFLY

nul - la più chie - do al ma - re; die - di.....

rall:.....
p espressivo

p rall:.....

BUTTERFLY

pianto alla zol - la, essa i suoi fior mi dà!.....

p
rall:.....

78

a tempo

p

p leggero



dim.

cres.

f

p

f

mf



p

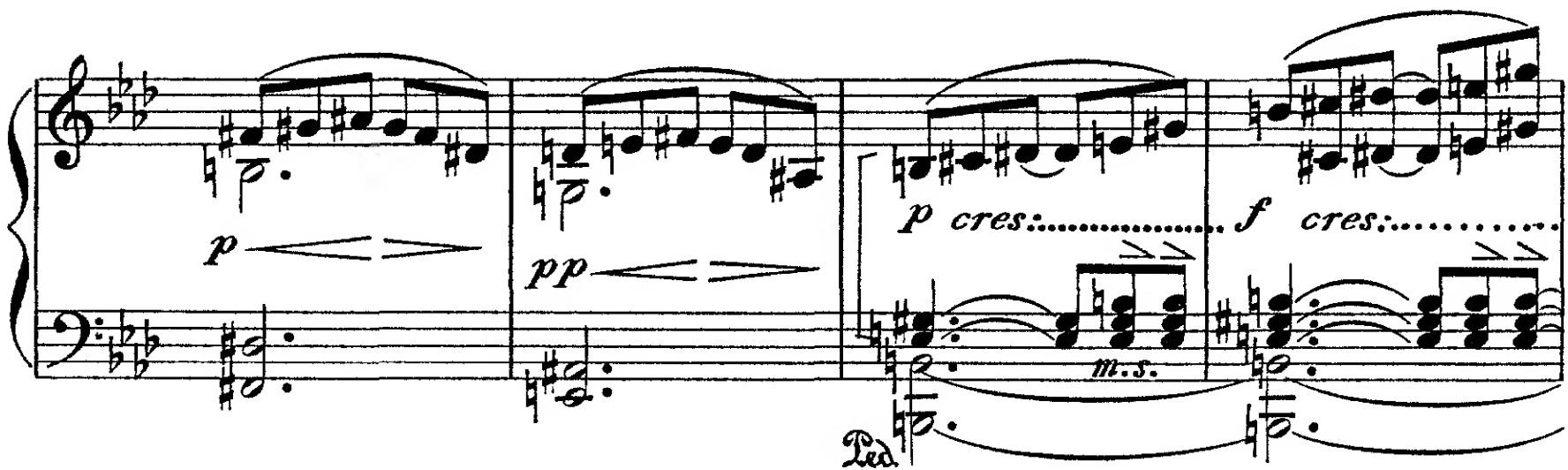
pp

p cres:.....

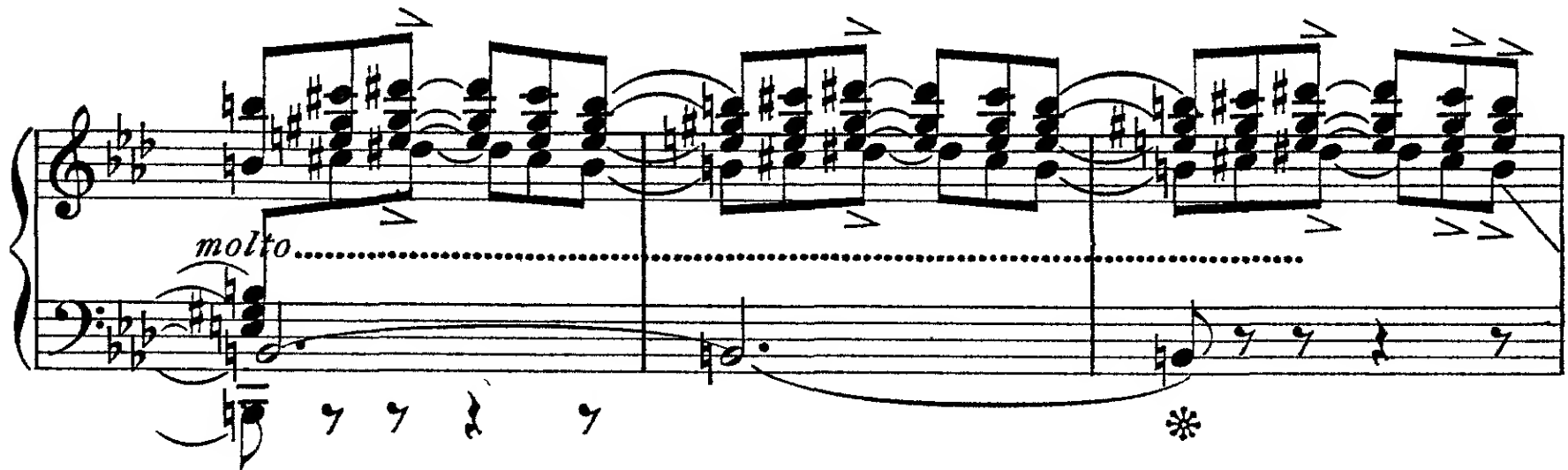
f cres:.....

m.s.

Red.



molto



(appare nuovamente sul terrazzo colle mani piene di fiori)

SUZUKI

I^o tempo

Spoglio è l'or-to.

BUTTERFLY

Spoglio è l'or-to? Vien, m'a - iu - ta.

SUZUKI

Rose al

BUTTERFLY

(Butterfly e Suzuki spargono fiori ovunque)

Tutta la pri - ma - ve - ra

SUZUKI

var - co del - la soglia. Tutta la pri - ma -

BUTTERFLY

vo_glio che o_lez - - zi qui.....

SUZUKI

-ve - ra vo_glio che o_lez - - zi

7 7 7

BUTTERFLY

Se_mi_nia - mo in - tor - - no a_pril,.....

SUZUKI

qui. Se_mi_nia - - mo a -

7 7 7

BUTTERFLY

..... se_mi_nia - mo a_pril.....

SUZUKI

-pril.

allargando

cres.

7 7 7

(gettando fiori)

BUTTERFLY *allargando*.*a tempo*

Tut - ta la pri - ma - ve - ra.....

SUZUKI

79 Tut - ta la pri - ma - ve - ra, tut - ta,
allargando. *a tempo**mf**ff*

BUTTERFLY

vo - glio che o - lez - zi qui... in - tor - no, in -

SUZUKI

tut - ta.

Gigli?... vio - le?...

p

BUTTERFLY

Sostenendo

SUZUKI

- tor - no..... span - di.

Se - mi - nia - mo in - tor - no a -

*Sostenendo**p*

BUTTERFLY

cres.

SUZUKI

- pri - l.....

*cres.*BUTTERFLY *accelerando.*

SUZUKI

Gi - gli, ro - se span - di, tut - ta la pri - ma -
accelerando.

*p**cres.*BUTTERFLY *crescendo.*

SUZUKI

- ve - ra, span - di gi - gli, vio - le, se - mi -

(gettando fiori mentre colla persona se.

UN POCO MENO

Sostenendo

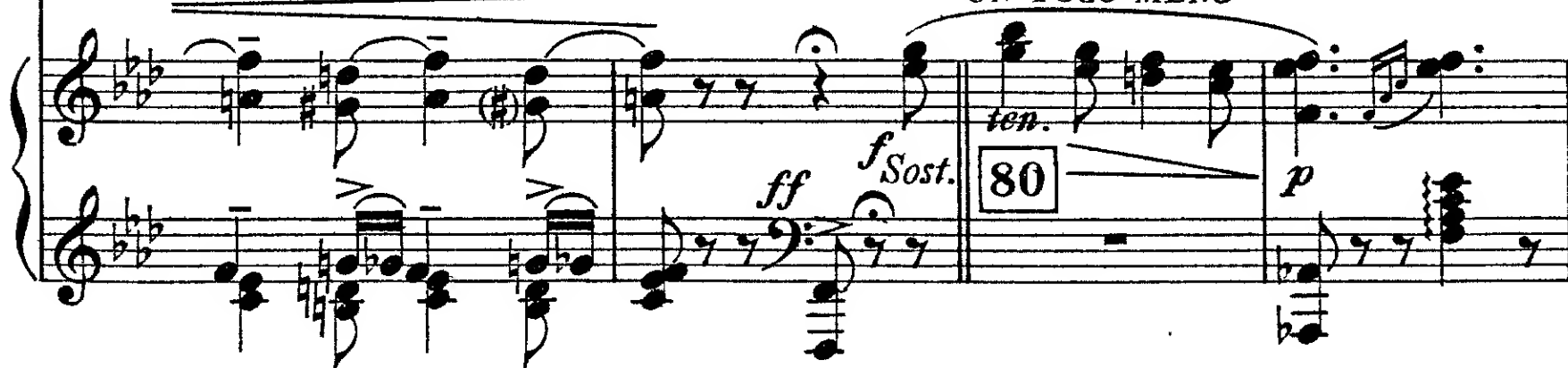
BUTTERFLY



SUZUKI



UN POCO MENO



guono il ritmo con un blando ondeggiare di danza)

a tempo, ma sempre un po' sostenendo

BUTTERFLY



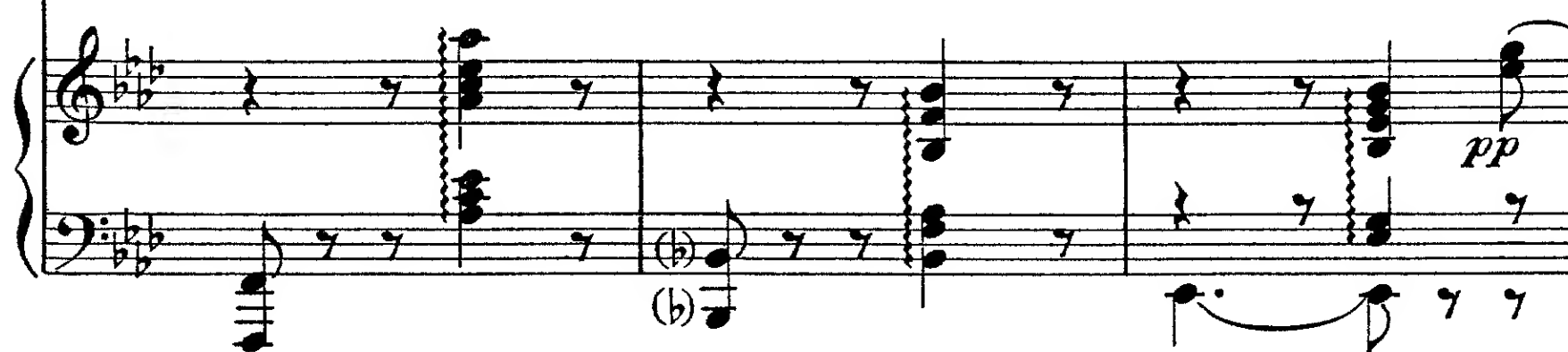
SUZUKI

*a tempo, ma sempre un po' sostenendo*

BUTTERFLY



SUZUKI



BUTTERFLY

Musical score for the first system, featuring Butterfly and Suzuki. The score is in G major (one sharp) and 4/4 time. The piano part includes a melodic line with a trill marked *m.d.* (moderato) and a triplet of eighth notes.

BUTTERFLY

Musical score for the second system, featuring Butterfly and Suzuki. The vocal parts enter with the lyrics "co - rol - le di ver -". The piano part includes a melodic line with a trill marked *m.d.* (moderato) and a triplet of eighth notes.

BUTTERFLY

Musical score for the third system, featuring Butterfly and Suzuki. The vocal parts enter with the lyrics "be - ne, pe - ta - li d'o - ghi". The piano part includes a melodic line with a trill marked *m.d.* (moderato) and a triplet of eighth notes.

a tempo, ma Sostenendo

BUTTERFLY

fior!.....

SUZUKI

fior!.....

81 *a tempo, ma Sostenendo*

mp con espressione *f*

p accel. mf p rall.

82 *AND.^{no} SOST.^{to}* (Suzuki dispone due lampade vicino alla toeletta dove si accoscia Butterfly)

p

Tea. *

BUTTERFLY

(a Suzuki)

Or vien - mi ad a - dor -

Lo STESSO MOVIMENTO
BUTTERFLY

- nar. No! pri - a por - tam i il

(Comincia il tramonto)
Lo STESSO MOVIMENTO

p

BUTTERFLY (Suzuki va nella stanza a sinistra e porta il bambino che fa sedere vicino

bimbo.

p
ppp

a Butterfly, mentre questa si guarda in un
piccolo specchio a mano e dice tristamente:)
BUTTERFLY

rall:.....
Non son più quel - la!...

rall:.....

And^{te} SOSTENUTO ♩ = 52

BUTTERFLY

Trop-pi so-spi - ri la boc-ca man-dò..... e

83

And^{te} SOSTENUTO ♩ = 52*pp*

BUTTERFLY

l'occhio ri-guar-dò..... nel lon - tan troppo fi - so.

p

BUTTERFLY (a Suzuki)

*SOSTENUTO
dolcemente*

Dam-mi sul vi-so un tocco di car-

84

*SOSTENUTO**cres.**p dolce*

BUTTERFLY

(prende un pennello e mette del rosso sulle guancie del suo bimbo)

- mi - nio... ed anche a te pic - ci - no per - chè la

BUTTERFLY

poco rall:.....

ve - glia non ti fac - cia vô - te per pal - lo - re le

poco rall:.....

BUTTERFLY

go - te.

(invitandola a stare tranquilla)

SUZUKI

a piacere

Non vi mo - ve - te che v'ho a rav - viare i ca -

*col canto**ALL.º MODERATO*

SUZUKI

- pel - li.

85

*ALL.º MODERATO**p*

BUTTERFLY

(sorridendo a questo pensiero)

(con una punta
di stizza)
più forte

Che ne di - ran - no!.. E lo zio Bon - zo?.. già del mio

BUTTERFLY

(sorridente)

*poco rit.**a tempo*

dan - no tut - ti con - tenti!.. E Ya - ma - do - ri coi suoi lan -

BUTTERFLY

- guo - ri!

Bef - fa - ti, scor -

BUTTERFLY

- na - ti, bef - fa - ti, spen - na - ti gli in -

BUTTERFLY

(a Suzuki)

rit. a piacere

- grati!

L'o-bi che vestii da

SUZUKI (ha terminato la toeletta)

È fatto.

*col canto**LENTO COME PRIMA*

BUTTERFLY

spo - - sa.

Qua..... ch'io lo

88

*LENTO COME PRIMA**p*

(mentre Butterfly indossa la veste, Suzuki mette l'altra al bambino, avvolgendo..

BUTTERFLY io quasi tutto nelle pieghe ampie e leggiere)

vesta.

Vo'..... che mi

*poco rall.**poco rall.*

BUTTERFLY

ritard.

ve - da indos - - so il vel del pri - - - mo

col canto

BUTTERFLY

(a Suzuki, che ha finito d'abbigliare il bambino)

dì

E un pa - pa - ve - ro ros - so nei ca -

*dolce**p*(Suzuki punta il fiore nei capelli di
Butterfly, che se ne compiace)

BUTTERFLY

rall:

(con grazia infantile fa

- pel - li ...

Co - sì.

Nel - lo

rall. col cantocenno a Suzuki di chiudere lo *shosi*)

BUTTERFLY

MODERATO ♩ = 92 (È sera)

sho - si or fa - rem tre fo - rel - li - ni per ri - guar -

MODERATO ♩ = 92*pp*

BUTTERFLY

- dar,..... e starem zit - ti co-me to-po - li - ni ad a - spet -

MENO ♩ = 69

BUTTERFLY (Suzuki chiude lo *shosi* nel fondo)

tar..... (scende sempre più la notte)

89 *MENO* ♩ = 69

(Butterfly conduce il bambino presso lo *shosi*)

p *rit.*

(Butterfly fa tre fori nello *shosi*: uno alto per sè, uno più basso per Suzuki ed il terzo ancor più basso pel bimbo, che fa sedere su di un cuscino, accennandogli di guardare attento fuori

del foro preparatogli. Suzuki dopo aver portato le due lampade vicino allo *shosi*, si accoscia e spia essa pure all'esterno: Butterfly si pone innanzi al foro più alto e spiando da esso rimane immobile, rigida come una statua; il bimbo, che sta fra la madre e Suzuki, guarda fuori curiosamente) *rall:*

MODERATAMENTE MOSSO ♩ = 100

Soprani

(a bocca chiusa)

(interno, lontano)

Tenori

(a bocca chiusa)

90

(È notte; i raggi lunari illuminano dall'esterno lo *shosi*)

MODERATAMENTE MOSSO ♩ = 100

The first system of musical notation consists of four staves. The top two staves are vocal parts, each with a long melodic line spanning the entire system. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

The second system of musical notation consists of four staves. The vocal parts continue their melodic lines. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes. A *ppp* (pianissimo) dynamic marking is present in the bottom right of the system.

The third system of musical notation consists of four staves. The vocal parts continue their melodic lines. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes. A *ppp* (pianissimo) dynamic marking is present in the bottom right of the system.

The first system of musical notation consists of four staves. The top two staves are vocal parts, likely for the soprano and alto, featuring long, flowing melodic lines with many ties. The bottom two staves are for the piano accompaniment, with the right hand playing a complex, rhythmic pattern of chords and single notes, and the left hand providing a steady bass line with some melodic movement.

The second system continues the musical piece with four staves. The vocal parts maintain their melodic flow. The piano accompaniment features a more active right hand with frequent chord changes and a left hand that remains mostly stationary, supporting the harmonic structure.

The third system of musical notation also consists of four staves. In the final measure of this system, the dynamic marking *mf* (mezzo-forte) is clearly visible on the vocal staves and the piano accompaniment. The piano part concludes with a final chord and a fermata over the bass line.

First system of musical notation. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have a melodic line with a slur and a crescendo hairpin. The piano part has a complex accompaniment with many beamed sixteenth notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo/mood marking is *ritenuto*. The dynamic marking is *p*. The lyrics are: (Il bimbo si addor-

menta, rovesciandosi all'indietro, disteso sul cuscino e Suzuki si addormenta pure, rima-

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal staves have a melodic line with a slur and a crescendo hairpin. The piano part has a complex accompaniment with many beamed sixteenth notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo/mood marking is *ritenuto*. The dynamic marking is *pp*. The lyrics are: menta, rovesciandosi all'indietro, disteso sul cuscino e Suzuki si addormenta pure, rima-

nendo accosciata: solo Butterfly rimane sempre ritta ed immobile)

Third system of musical notation. It continues the vocal and piano parts from the second system. The vocal staves have a melodic line with a slur and a crescendo hairpin. The piano part has a complex accompaniment with many beamed sixteenth notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo/mood marking is *rall:..... rit:.....*. The dynamic marking is *ppp*. The lyrics are: nendo accosciata: solo Butterfly rimane sempre ritta ed immobile)

a tempo

rall:...

a tempo

ppp

rall:...

CALA LENTAMENTE IL SIPARIO

.....

pp

p m.s.

p

..... *rall. molto*

pp

pp

p

rall. molto

m.s.

ppp

ppp

2 Ed.



Puccini
Madama Butterfly
Act III

$\text{♩} = 56$
AND^{te} SOSTENUTO

ff *m.s.* *m.d.* *p* *m.s.* *m.d.* *m.s.*

Ped. *Ped.*

rall..... *p a tempo*

a tempo

mf *con passione*

1

pp come eco *p* *mf dolce* *poco accel:.....*

This system contains the first four measures of the piece. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The first measure is marked *pp come eco*. The second measure is marked *p*. The third measure is marked *mf dolce*. The fourth measure is marked *poco accel:.....*. The key signature is one sharp (F#) and the time signature is 4/8.

con passione *rall:.....* *f* *rall.....* *pp come eco* *pp*

This system contains measures 5 through 8. Measure 5 is marked *con passione*. Measure 6 is marked *rall:.....*. Measure 7 is marked *f* and *rall.....*. Measure 8 is marked *pp come eco*. The system concludes with a double bar line and a key signature change to two sharps (F# and C#), with a time signature change to 12/8. The tempo marking *pp* is also present at the end of the system.

2 ♩ = 100 *espress.*

This system contains measures 9 through 12. It begins with a box containing the number 2, followed by a tempo marking of a quarter note equal to 100 (♩ = 100). The first measure of this system is marked *espress.*. The key signature is two sharps (F# and C#) and the time signature is 12/8.

p *pp*

This system contains measures 13 through 16. Measure 13 is marked *p*. Measure 14 is marked *pp*. The system concludes with a double bar line and a key signature change to one sharp (F#), with a time signature change to 4/8.

*sostenuto**cres:.....**a tempo**poco stent:.....**f**pp**ppp**sostenendo**rit.....**p**mf**p**mf*

con stanchezza.....animando e cres:.....

rinforzando ed accel:.....cres:.....

animando appena

First system of the musical score, measures 1-4. The music is in 2/4 time, key of D major. The piano part features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note chord, followed by a quarter note melody. The left hand has a half note chord, followed by a quarter note melody. The tempo marking *animando appena* is above the staff. The dynamic marking *p* is below the staff. The first measure has a *Ped.* marking below the staff. The second measure has an asterisk *** below the staff. The third measure has a *cres.* marking below the staff.

Second system of the musical score, measures 5-8. The music continues in 2/4 time, key of D major. The piano part features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note chord, followed by a quarter note melody. The left hand has a half note chord, followed by a quarter note melody. The tempo marking *animando appena* is above the staff. The dynamic marking *f* is below the staff. The first measure has a *Ped.* marking below the staff. The second measure has an asterisk *** below the staff. The third measure has a *cres.* marking below the staff.

*Largamente**a tempo**con slancio*

Third system of the musical score, measures 9-12. The music is in 2/4 time, key of D major. The piano part features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note chord, followed by a quarter note melody. The left hand has a half note chord, followed by a quarter note melody. The tempo marking *Largamente* is above the staff. The dynamic marking *ff* is below the staff. The first measure has a *Ped.* marking below the staff. The second measure has an asterisk *** below the staff. The third measure has a *cres.* marking below the staff.

Fourth system of the musical score, measures 13-16. The music is in 2/4 time, key of D major. The piano part features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note chord, followed by a quarter note melody. The left hand has a half note chord, followed by a quarter note melody. The tempo marking *animando* is above the staff. The dynamic marking *f* is below the staff. The first measure has a *Ped.* marking below the staff. The second measure has an asterisk *** below the staff. The third measure has a *cres.* marking below the staff.

allarg:..... dim. e rall:.....

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lower staff has a bass clef and the same key signature. The music is marked *ff* (fortissimo) and *mf* (mezzo-forte). There are tempo markings *allarg:* and *dim. e rall:*. The system includes various musical notations such as chords, single notes, and rests. There are also asterisks (*) and a 'Ped.' (pedal) marking.

Second system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music is marked *p* (piano). There are tempo markings *espress.* and *rit:.....*. The system includes various musical notations such as chords, single notes, and rests. There are also asterisks (*) and a 'Ped.' (pedal) marking.

Third system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music is marked *a tempo*, *mf* (mezzo-forte), and *p* (piano). There is a tempo marking *accel:.....*. The system includes various musical notations such as chords, single notes, and rests. There are also asterisks (*) and a 'Ped.' (pedal) marking.

cres:..... S'ALZA IL SIPARIO (Butterfly, sempre immobile, spia al di fuori:

Fourth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music is marked *cres:* (crescendo). The system includes various musical notations such as chords, single notes, and rests. There are also asterisks (*) and a 'Ped.' (pedal) marking.

il bimbo, rovesciato sul cuscino, dorme e dorme pure Suzuki, ripiegata sulla persona)

Fifth system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps. The lower staff has a bass clef and the same key signature. The music is marked *p* (piano) and *rall:.....* (rallentando). The system includes various musical notations such as chords, single notes, and rests. There are also asterisks (*) and a 'Ped.' (pedal) marking.

MARINAI

UN POCO MENO
(dalla baia, lontanissimi)

Tenori 1ⁱ
Oh eh! oh eh!..... oh eh! oh eh!.....

Tenori 2ⁱ
UN POCO MENO
Oh eh! oh

pp

poco rall:.....

oh eh! oh eh!.....

eh!..... oh eh!.....

poco rall:.....

a tempo
oh eh! oh eh!..... oh eh! oh eh!.....

oh eh! oh · eh!.....

a tempo
pp

5 *MENO ANCORA* *dolce mf*

p espress.

rall:.....molto.....

p

6 *MODERATO*

ppp

7 *(comincia l'alba)*

pp

First system of the musical score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, starting with a *p* dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The system concludes with a *pp* dynamic marking.

Second system of the musical score. The right hand continues the melodic development with various intervals. The left hand features a more active bass line with eighth notes and chords. The system ends with a crescendo leading into the next system.

Third system of the musical score. The right hand has a more complex texture with many beamed notes. The left hand continues with a steady accompaniment. A *pp* dynamic marking is present in the middle of the system.

Fourth system of the musical score, beginning with the instruction *(l'alba sorge rosea)*. A box containing the number **8** is placed above the first measure of the right hand. The right hand features a melodic line with a *p* dynamic. The left hand continues with a consistent accompaniment.

Fifth system of the musical score, beginning with the instruction *(spunta l'aurora)*. The right hand starts with a melodic phrase marked *mf*, followed by a *p* dynamic. The left hand features a moving bass line with chords. The system concludes with a double bar line.

9

p

mf

m.s.

f

f brillantemente

(Tromba)

mf

10

ppp

cres:

poco a poco

cres: . sempre . . poco . . . a . . poco . .

(Al di fuori risplende il sole)

e. . . incalz: . . sempre

poco allargando

a tempo

11

ff

sempre fff

First system of the musical score. The right hand features a melodic line with slurs and accents, while the left hand provides a simple harmonic accompaniment. The dynamic marking *fff* is present in the right hand.

Second system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand has a few notes with accents.

Third system of the musical score. The right hand has a melodic line with slurs and accents. The left hand has a series of chords. The dynamic marking *dim:..... poco a poco* is written across the system.

Fourth system of the musical score, starting with a measure number box containing the number 12. The right hand has a melodic line with slurs and accents. The left hand has a series of chords. The dynamic marking *p* is present in the right hand.

Fifth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand has a series of chords. The dynamic marking *pp* is present in the right hand. The dynamic marking *rall:..... poco a poco* is written across the system.

calmo

m.s.

m.s.

m.s.

dim.

m.s.

m.s. rall.

m.s.

This system contains two staves of piano accompaniment. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and melodic lines, with the word 'calmo' written above the first measure. The second staff begins with a bass clef and a key signature of two sharps. It contains several measures of chords, with the abbreviation 'm.s.' (mezzo sostenuto) appearing in the first, third, and fifth measures. The system concludes with a 'dim.' (diminuendo) marking and further chordal textures.

SUZUKI (svegliandosi di soprassalto)

AND.^{te} SOSTENUTO

(si alza)

13

Già il so - le!...

AND.^{te} SOSTENUTO

mf

mf

This system introduces the vocal part for Suzuki. The first staff is a vocal line in treble clef, starting with a key signature of two sharps. It includes the instruction 'AND.^{te} SOSTENUTO' and a box containing the number '13'. The lyrics 'Già il so - le!...' are written below the staff, with '(si alza)' above the final measure. The piano accompaniment is on a grand staff (treble and bass clefs). It begins with a key signature change to one sharp (F#) and includes the dynamic marking 'mf' (mezzo-forte). The system concludes with a 'dim.' (diminuendo) marking over the final measures.

SUZUKI (va verso Butterfly e le batte sulla spalla)

Ciociosan...

pp

This system continues the vocal part for Suzuki. The first staff is a vocal line in treble clef, starting with a key signature of one sharp (F#). The lyrics 'Ciociosan...' are written below the staff. The piano accompaniment is on a grand staff (treble and bass clefs). It begins with a key signature change to one sharp (F#) and includes the dynamic marking 'pp' (pianissimo). The system concludes with a 'dim.' (diminuendo) marking over the final measures.

ANDANTE

BUTTERFLY (si scuote e fidente dice:)

Ver_rà,... ver_rà ve -

pp dolcissimo

BUTTERFLY

(Butterfly vede il bimbo addormentato e lo prende sulle braccia, avviandosi verso la stanza a sinistra)

-drai.

SUZUKI

Sa-li-te a ri-po - sare, affranta sie - te... al suo ve-ni - re...

SUZUKI

vi chame - rò.

14

m. s.

poco rall.

Ped. *

BUTTERFLY

Dor - mia - mor mi - o, dor - mi sul mio cor.

pp a tempo

This system contains the first two staves of the musical score. The top staff is for the vocal part, featuring a melody with a long slur over the first four measures and another slur over the last two. The bottom staff is for the piano accompaniment, with chords and a bass line. The tempo marking 'pp a tempo' is placed between the staves.

BUTTERFLY

Tu sei con Di - o ed io col mio do - lor..... A

This system contains the next two staves. The vocal melody continues with a slur over the first three measures and another slur over the last two. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

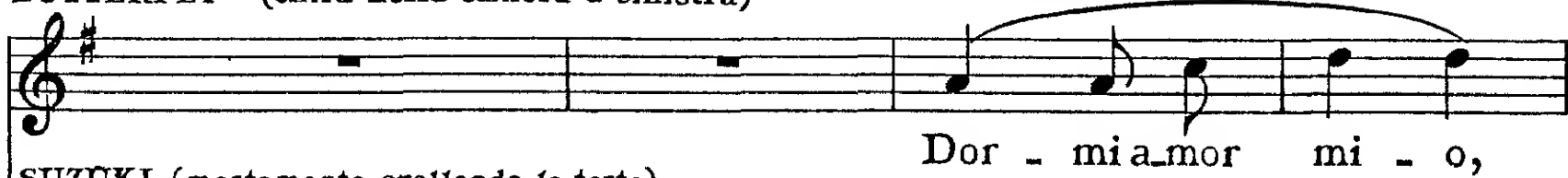
BUTTERFLY

te i rai..... degli astri d'or: Bim - bo mio dor - mi!

p *pp*

This system contains the final two staves. The vocal melody has a slur over the first four measures and another slur over the last two. The piano accompaniment features a more active bass line in the first two measures, followed by sustained chords in the right hand and a simple bass line in the left hand. Dynamic markings 'p' and 'pp' are present.

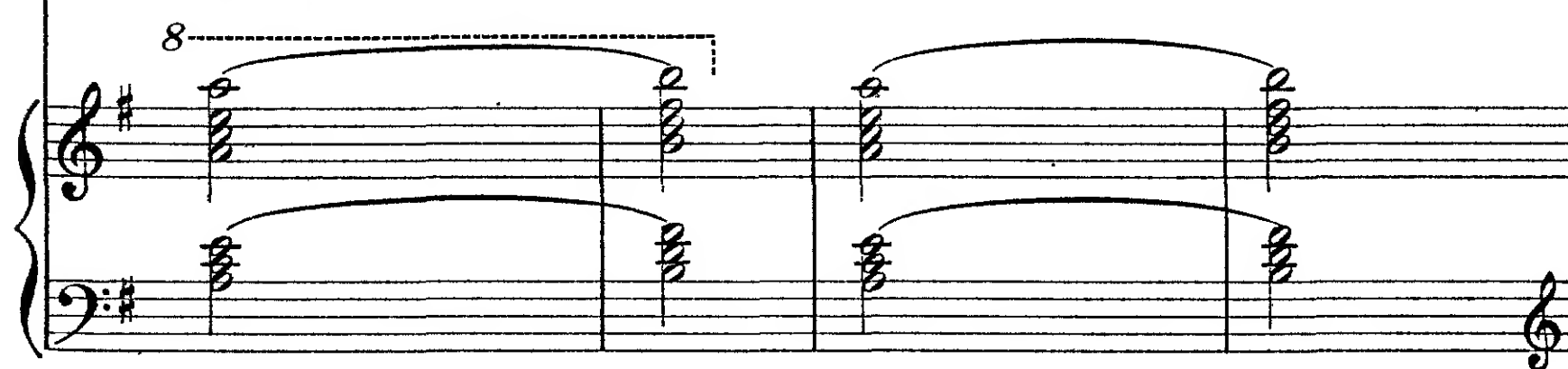
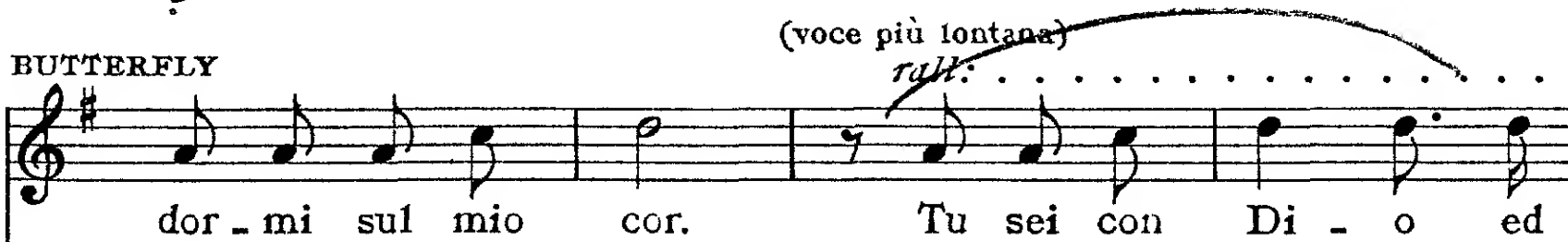
BUTTERFLY (entra nella camera a sinistra) (voce un poco lontana)



SUZUKI (mestamente, crollando la testa)



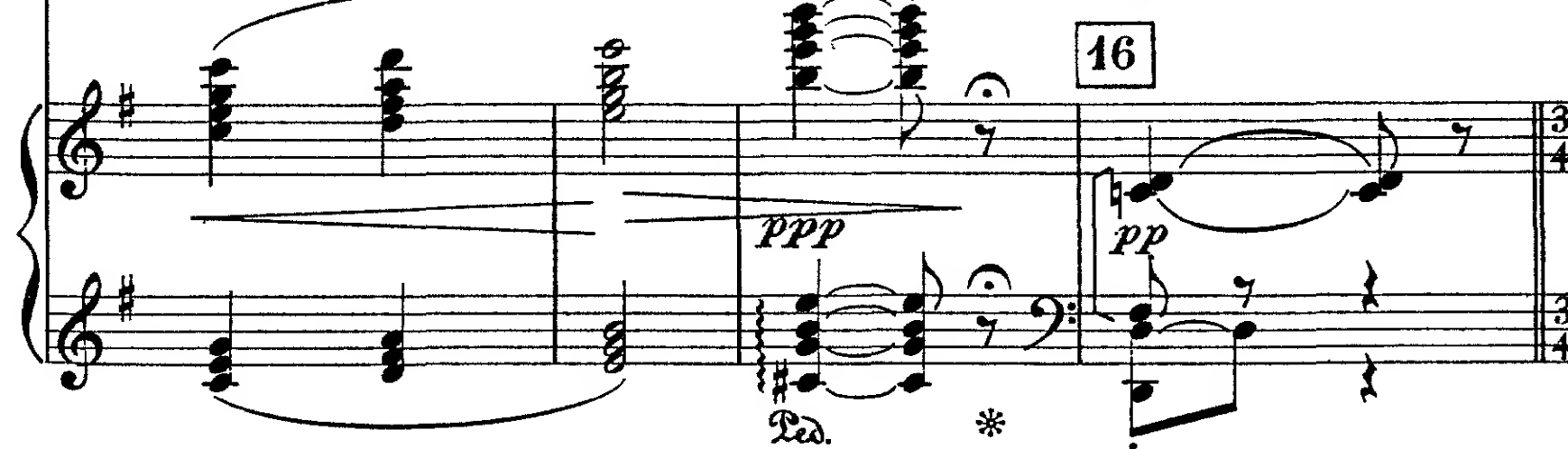
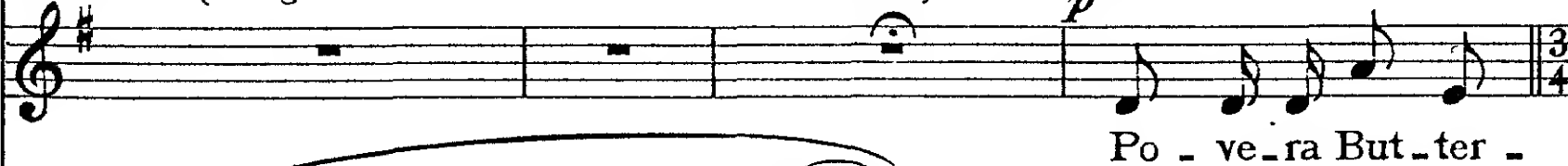
BUTTERFLY



BUTTERFLY



SUZUKI (si inginocchia innanzi al simulacro di Budda)



SUZUKI *LARGO* ♩ = 60

_fly!.....

LARGO ♩ = 60

p legato

SUZUKI

(Si batte lievemente all'uscio
d'ingresso ☆ ☆ ☆)

(si batte più forte ☆ ☆ ☆ ☆)

Chi si_a?...

SUZUKI (va ad aprire lo *shoji* nel fondo)

(grida, per la grande sorpresa)

Oh!...

PINKERTON

(raccomanda a Suzuki di tacere)

p $\overbrace{\text{3}}^{\text{3}}$

Zit_ta!

SHARPLESS

(sul limitare dell'ingresso fa cenni a Suzuki di silenzio)

Stz!

f *p*

(Pinkerton e Sharpless entrano cautamente in punta di piedi) (premurosamente a Suzuki)

PINKERTON *p* zit - ta! Non la de -

SHARPLESS *p* Zit - ta! zit - ta!

17

SUZUKI *rall: rit: a tempo*

PINKERTON *p* E - ra stan - ca sì tan - to! Vi stette ad a - spet -

-star.

rall: rit: P a tempo

SUZUKI

- ta - re tut - ta la not - te col bim - bo.

PINKERTON

Co - me sa -

SUZUKI



Non giunge da tre an_ni una na _ ve nel por_to, che da lunge Butter _

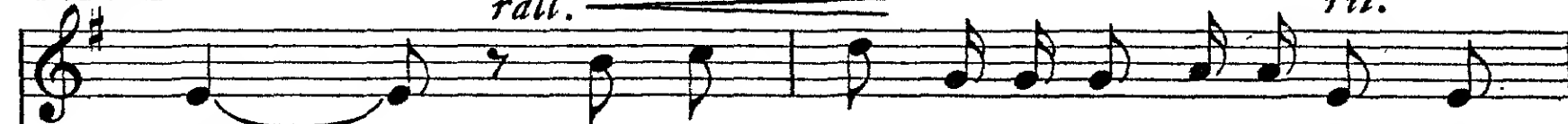
PINKERTON



_ pe _ a?



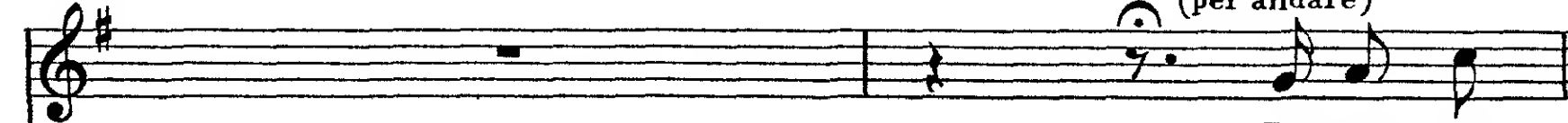
SUZUKI



_ fly..... non ne scru_ti il co_lor, la bandie _ ra.

rall:.....

SUZUKI

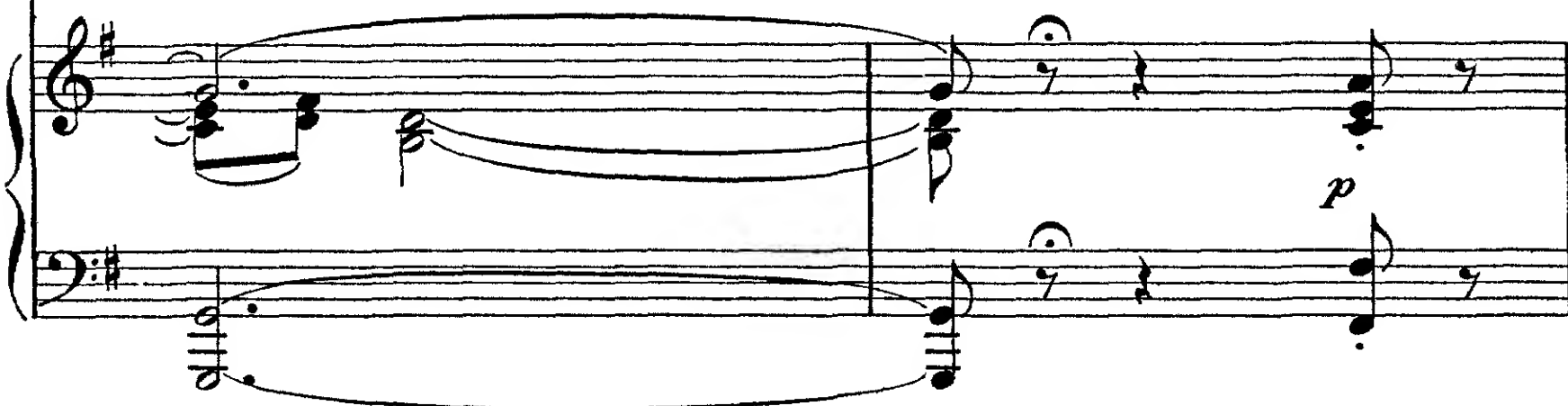


La chia_mo....

SHARPLESS (a Pinkerton)



Ve lo dis _ si?!...



AND^{te} MOSSO

PINKERTON

(fermando Suzuki)

ALL^{to} MODERATO

No: non an - - cor.

AND^{te} MOSSO

18 *ALL^{to} MODERATO*

f *p*

SUZUKI (indicando la stanza fiorita)

Lo ve-de-te, ier se-ra, la stan - za

SUZUKI

vol - le sparger di fio - - ri.

(commosso)

SHARPLESS

Ve lo

p

SUZUKI

(sente rumore nel giardino, va a guardare fuori ed esclama con meraviglia:)

Chi c'è là

PINKERTON

(turbato)

Che pe - na!

SHARPLESS

dis - si?...

SUZUKI

Mosso

fuo - ri nel giardi - no?... U - na don - na!!..

19

Mosso

PINKERTON (va da Suzuki e la riconduce sul davanti, raccomandandole di parlare sottovoce)

ALL^o. AGITATO ♩ = 132

SUZUKI

(agitata)

(sgomenta)

Chi è? chi è?

Chi è? chi

PINKERTON

Zit - ta!

(a Pinkerton)

SHARPLESS

Meglio dirle ogni co - sa....

ALL^o. AGITATO ♩ = 132

p

SUZUKI

cres. e string.

rit:.....

è?

Chi è? chi è?

(imbarazzato)

PINKERTON

È ve - nu - ta con me.

rit:.....

SHARPLESS

(con forza repressa ma deliberatamente)

È sua

cres. e string.

col canto

f

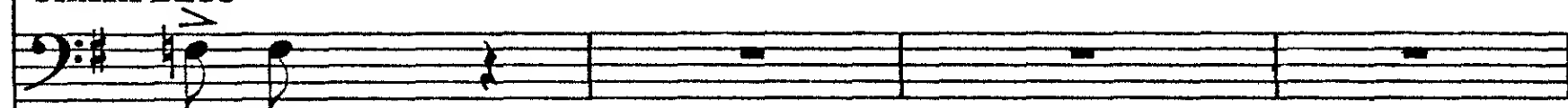
(sbalordita, alza le braccia al cielo, poi si precipita in ginocchio
colla faccia a terra)

SUZUKI

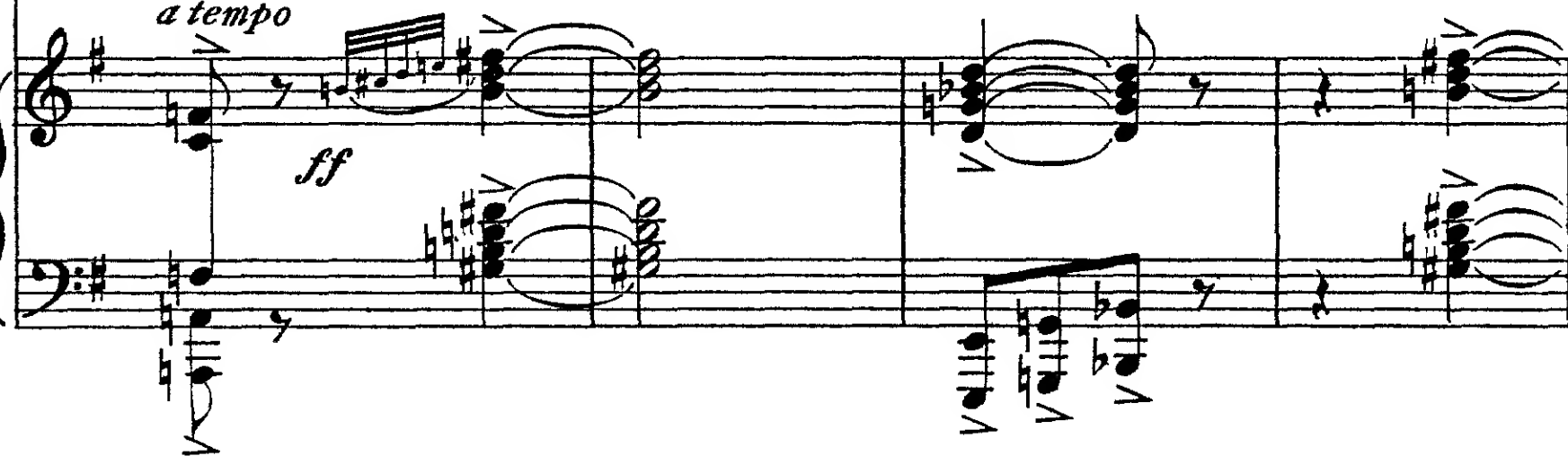
a tempo

A - - ni-me san - te de - gli a - -

SHARPLESS



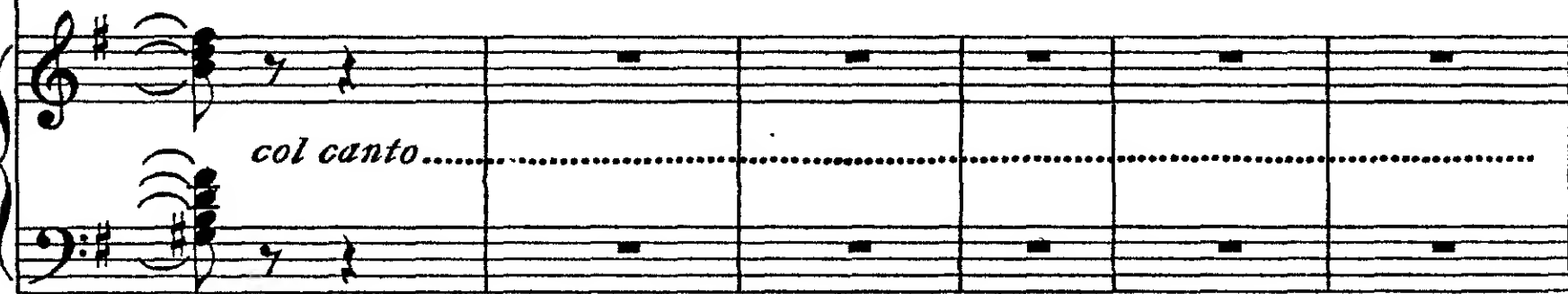
moglie!

*a tempo**ff*

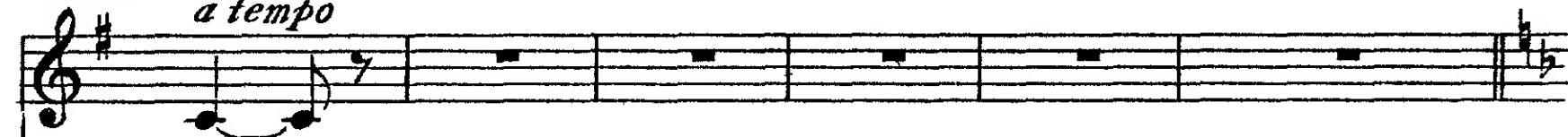
SUZUKI

rall.....

- vi! Alla pic - ci - na s' è spento il sol,..... s' è spento il

col canto.....

SUZUKI

a tempo

sol!.....

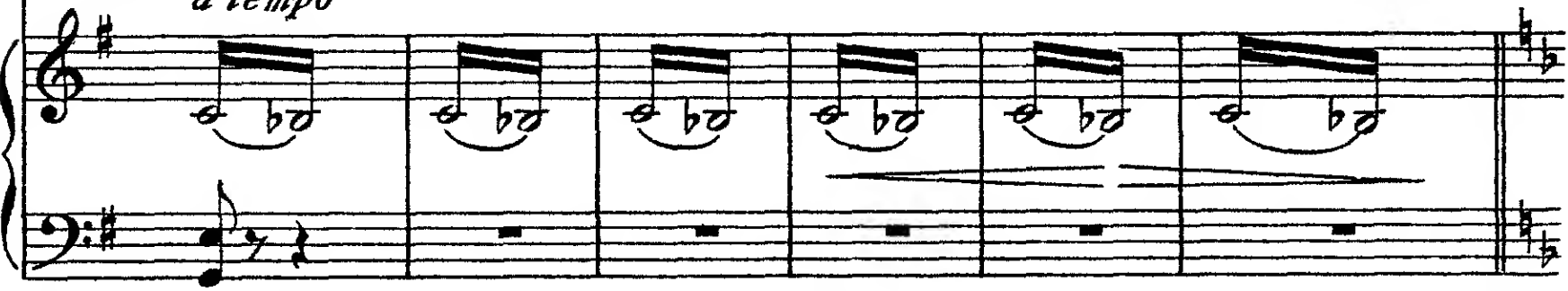
(calma Suzuki e la solleva da terra)

SHARPLESS

p

Sce - gliem - mo que - st'o-ra mattu -

20

a tempo

SHARPLESS

- ti - na..... per ri-tro-var-ti so -

dolce p

m.s.

SHARPLESS

- la, Su - zu - ki, e alla gran pro-va un a - iu - to, un so - ste -

SUZUKI

(desolata) Che gio -

SHARPLESS

- gno.....cer - car con te.

21

pp

p

SUZUKI

- va?..... che gio - - va?.....

(prende a parte Suzuki e cerca colla persuasione di averne il consenso, mentre Pinkerton,

SHARPLESS *p dolce* *I.^o TEMPO (Largo)* ♩ = 54

Io so che alle sue pe-ne non ci so - no con -

22 *I.^o TEMPO (Largo)* ♩ = 54

rall:.....

p

sempre più agitato, si aggira per la stanza ed osserva)

SHARPLESS

- for- - ti! Ma del bim - bo con - - vie - ne as - -

PINKERTON

Oh!..... l'a - ma - - ra fra -

SHARPLESS

- si - cu - rar..... le sor - ti! La pie - -

cres.

PINKERTON



SHARPLESS



SUZUKI



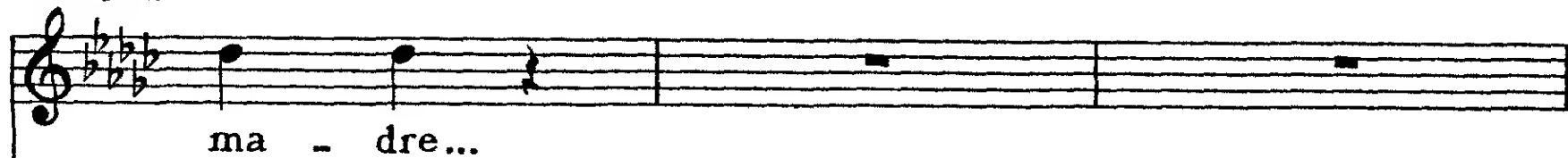
PINKERTON



SHARPLESS

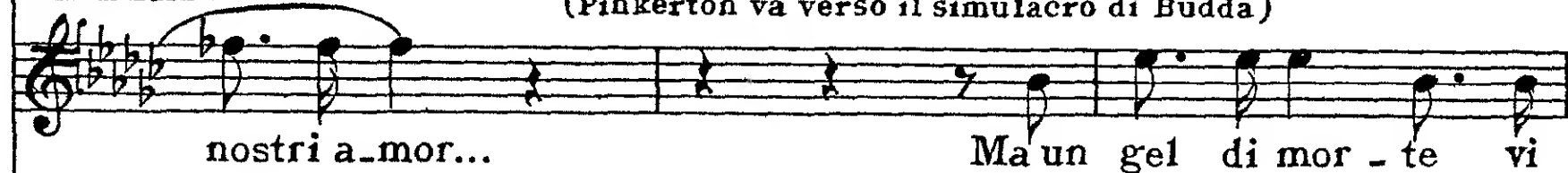


SUZUKI



PINKERTON

(Pinkerton va verso il simulacro di Budda)



SHARPLESS



SUZUKI



PINKERTON

(vede il proprio ritratto)



SHARPLESS



SUZUKI



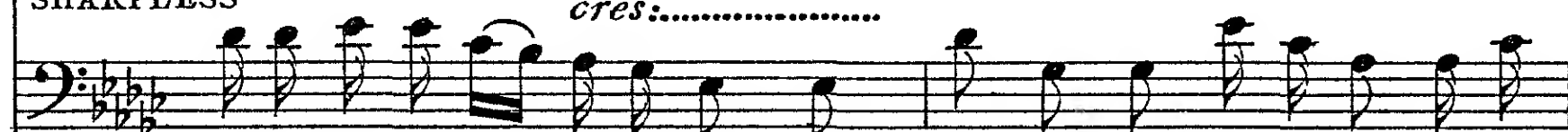
Oh! me tri - sta!

PINKERTON



Tre anni son pas - sa - ti, tre

SHARPLESS



veda Butterfly, non impor - ta. An - zi, meglio se accor - ta del



SUZUKI



A - nime san - te degli a - vil... Al - la pic - ci - na s'è spen - to il

PINKERTON



an - ni son pas - sa - ti, tre

SHARPLESS



ve - ro si fa - ces - se al - la sua



Ped.

*

SUZUKI



PINKERTON



SHARPLESS

*cres:*.....

SUZUKI



PINKERTON



SHARPLESS



Ped.

*

SUZUKI

rit.

(spinta da Sharpless va nel



PINKERTON

rit.(vinto dall'emozione e non
potendo trattenere il pian-
to si avvicina a Sharpless e

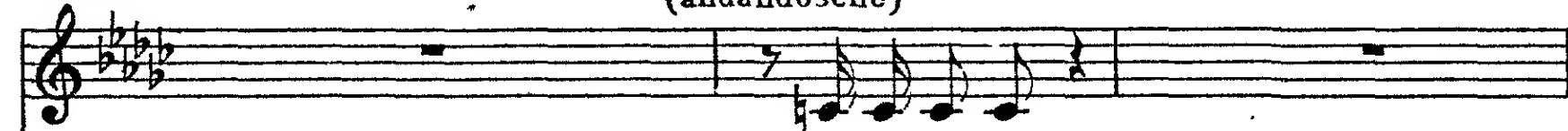
SHARPLESS

rit.

giardino a raggiungere Mistress Pinkerton)

SUZUKI

(andandosene)



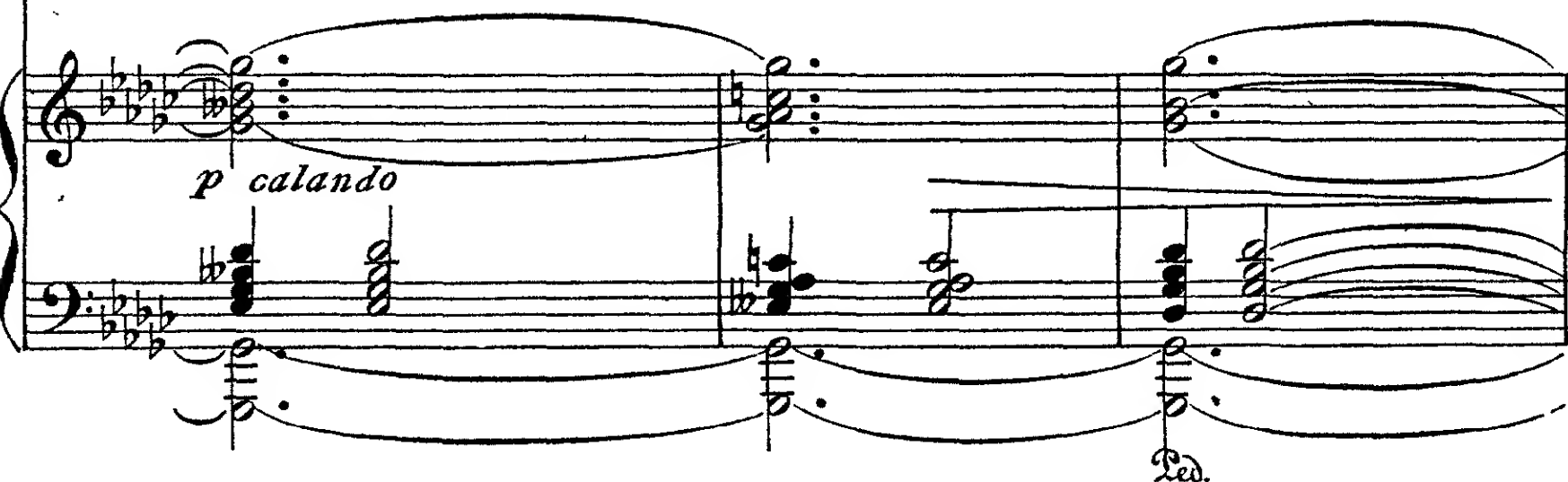
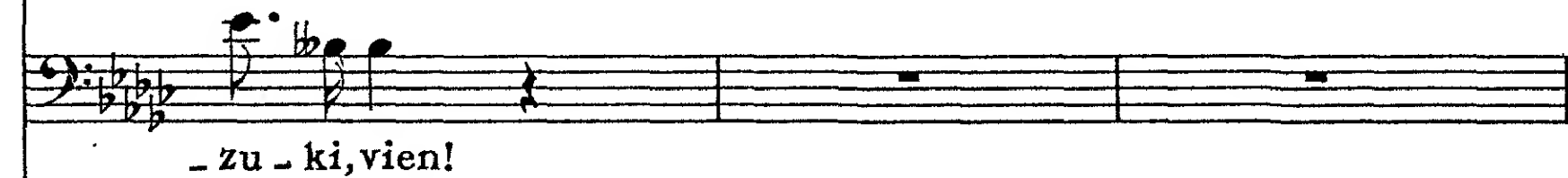
gli dice risolutamente)

Oh! me trista!

PINKERTON



SHARPLESS



PINKERTON

ALL.^o AGITATO

vi_a... Da - te - le vo - i

The first system of music for Pinkerton. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter rest. After a double bar line, the key signature changes to two flats (B-flat, E-flat) and the time signature changes to 2/4. The melody continues with a half note G4, a quarter note A4, and a quarter rest. The lyrics "vi_a..." are under the first measure, and "Da - te - le vo - i" are under the second measure.

SHARPLESS

Non ve l'a - vevo detto?

The second system of music, for Sharpless. It begins with a bass clef and a key signature of two flats (B-flat, E-flat). The melody starts with a half note G3, followed by a quarter note A3, and then a quarter rest. After a double bar line, the key signature changes to one flat (B-flat) and the time signature changes to 2/4. The melody continues with a half note G3, a quarter note A3, and a quarter rest. The lyrics "Non ve l'a - vevo detto?" are under the first measure.

23

ALL.^o AGITATO

The piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The left hand plays a series of chords, mostly triads, in the bass register. The right hand plays a series of chords, mostly triads, in the treble register. The key signature is two flats (B-flat, E-flat) and the time signature is 2/4. The music is marked with a forte (f) dynamic.

PINKERTON

qual - che soc - cor - - so... mi strug - go dal ri -

The third system of music, for Pinkerton. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter rest. After a double bar line, the key signature changes to no sharps or flats (C major). The melody continues with a half note G4, a quarter note A4, and a quarter rest. The lyrics "qual - che soc - cor - - so... mi strug - go dal ri -" are under the first measure.

The piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The left hand plays a series of chords, mostly triads, in the bass register. The right hand plays a series of chords, mostly triads, in the treble register. The key signature is one flat (B-flat) and the time signature is 2/4. The music is marked with a forte (f) dynamic.

PINKERTON

- mor - - so, mi strug - go dal ri - mor - - so.....

rall:.....

The fourth system of music, for Pinkerton. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter rest. After a double bar line, the key signature changes to no sharps or flats (C major). The melody continues with a half note G4, a quarter note A4, and a quarter rest. The lyrics "- mor - - so, mi strug - go dal ri - mor - - so....." are under the first measure. The music is marked with a *rall:.....* tempo change.

The piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The left hand plays a series of chords, mostly triads, in the bass register. The right hand plays a series of chords, mostly triads, in the treble register. The key signature is one flat (B-flat) and the time signature is 3/4. The music is marked with a *rall:.....* tempo change and a piano (p) dynamic.

ANDANTINO

SHARPLESS

p

Vel dis_si? vi ri _ cor _ da?

quan_do la man vi

24

ANDANTINO

p

die _ de:

«ba _ da _ te!.. El_la ci cre _ de»

e

SHARPLESS

fui pro _ fe _ ta al _ lor!.....

Sor _ da ai con _

SHARPLESS

- si - gli, sor-da ai dub - bî, vi - li -

SHARPLESS

-pe-sa..... nel - l'o-sti-na-ta at - te - sa raccol-se il

rit:.....

ALL? MODERATO

PINKERTON

mf Sì, tut-to in un i - stan - te io

SHARPLESS

cor...

25

ALL? MODERATO

P cantando

PINKERTON

ve - do il fa1 - lo mi - - o e

PINKERTON

sen-to che di que - sto tor - men - to

PINKERTON

tregua mai non a - vrò,..... mai non a - vrò! no!

vigoroso

SHARPLESS

ANDANTE

26

rall:..... ANDANTE

dim. *pp*

SHARPLESS

SHARPLESS

The musical score is written on two staves. The top staff is a bass clef with a key signature of one sharp (F#). It contains a vocal line with lyrics underneath. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat (Bb). It contains piano accompaniment. The tempo/mood is marked 'pp' (pianissimo) and 'rall:...' (rallentando). The lyrics are: '_da _ te: il triste ve _ ro da so_la apprende _ rà.....'

_da _ te: il triste ve _ ro da so_la apprende _ rà.....

pp

rall:...

PINKERTON

(dolcemente con rimpianto)

$\bullet = 48$

PINKERTON (dolcemente con rimpianto)

♩ = 48

Ad - - di - - o fiorito a - sil di le -

27

m. s.
.....

pp

6

Ped. *

6

Ped. *

PINKERTON

PINKERTON

_ti - zia e d'a_mor...

Ped. *m.d.* *Ped.*

PINKERTON

Sempre il mi-te suo sem-bian-te con strazio a-tro-ce ve-

p

PINKERTON

-drò.....

SHARPLESS

Ma or quel cor sin-

p

pp

PINKERTON

Ad-di o fio-ri-to a-

SHARPLESS

-ce - ro pre-sa-go è già...

Vel

Ped.

*

PINKERTON

_sil...

SHARPLESS

dis - si... vi.... ri - cor - da?... e fui pro -

PINKERTON

con slancio

Non reggo al tuo squal - lor,

ah! non

SHARPLESS

_fe - ta allor

PINKERTON

reg - go al tuo squal - lor!

Fug - go,

*dim.**m.s.*

PINKERTON

rit. *SOSTENENDO*

fug - go,..... son..... vil! Ad -

col canto *SOSTENENDO*

28

p

6

Red. *

PINKERTON

- di - o, non..... reg - go al tuo squal

SHARPLESS

An -

cres:.....

Red. *

Red. *

PINKERTON

- lor, ah!..... son vil, ah! son

SHARPLESS

- da - te, il tri - ste ve - ro appren - de - rà.

ff sempre cres.

f

ALL.^o MOD.^{to} - ma deciso.

PINKERTON (strette le mani al Consolè, esce rapidamente dal fondo: Sharpless crolla tristamente il capo)

vil!...

ALL.^o MOD.^{to} - ma deciso.

ff

(Suzuki viene dal giardino seguita da Kate che si ferma ai piedi del terrazzo)

allargando.....

AND.^{te} MOLTO SOST.^{to} ♩ = 60

29

KATE

(con dolcezza, a Suzuki)

Gliele di - rai?...

SUZUKI

(a testa bassa risponde senza scomporsi dalla sua rigidezza)

Pro-

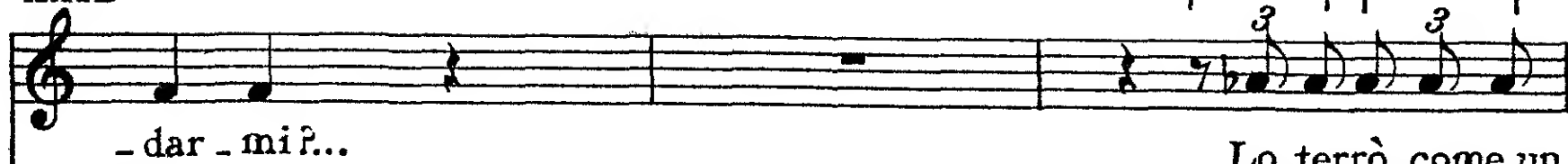
KATE

SUZUKI

E le darai con - si - glio d'af - fi -

- met - to.

KATE



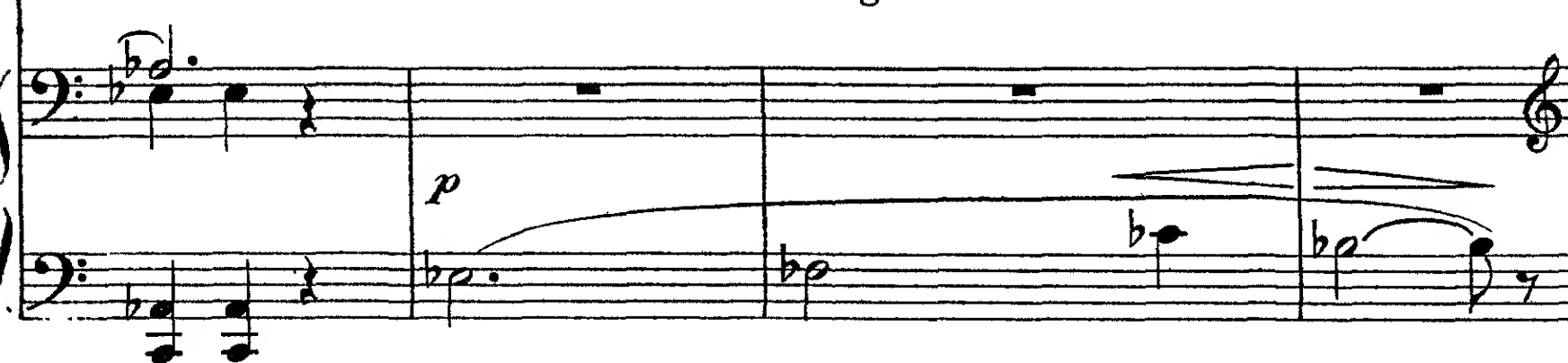
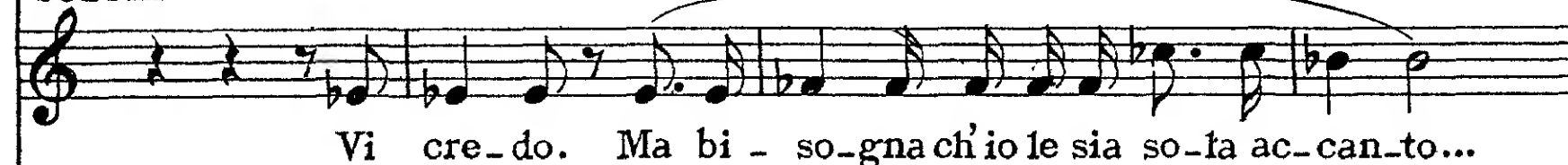
SUZUKI

*sentito*

KATE



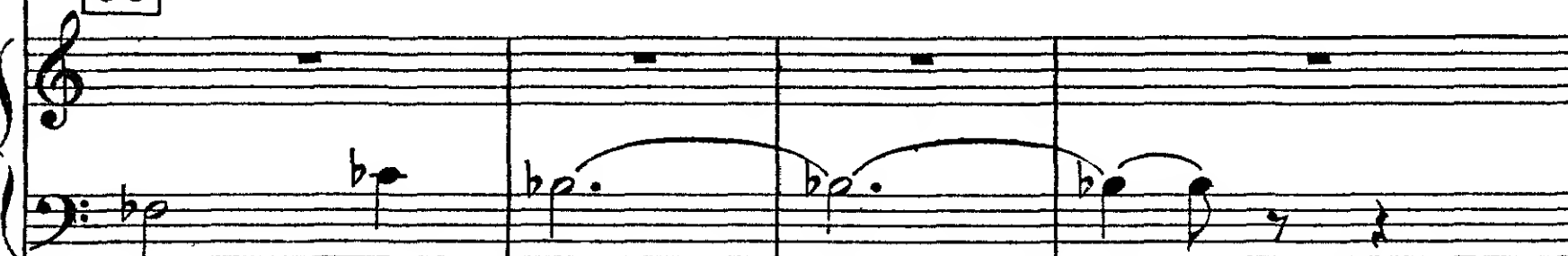
SUZUKI



SUZUKI



30



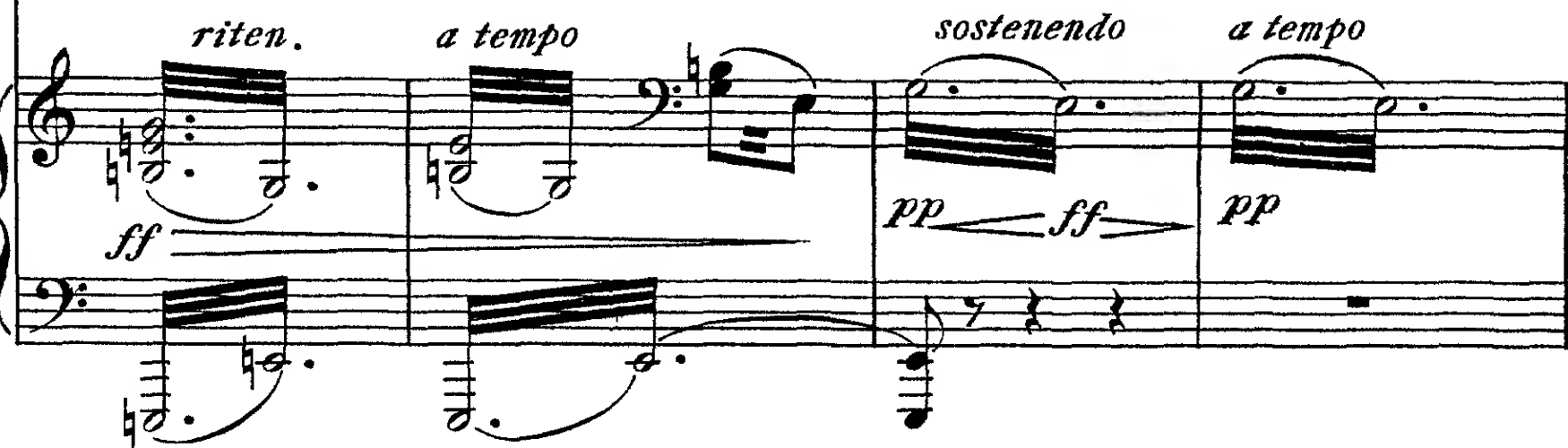
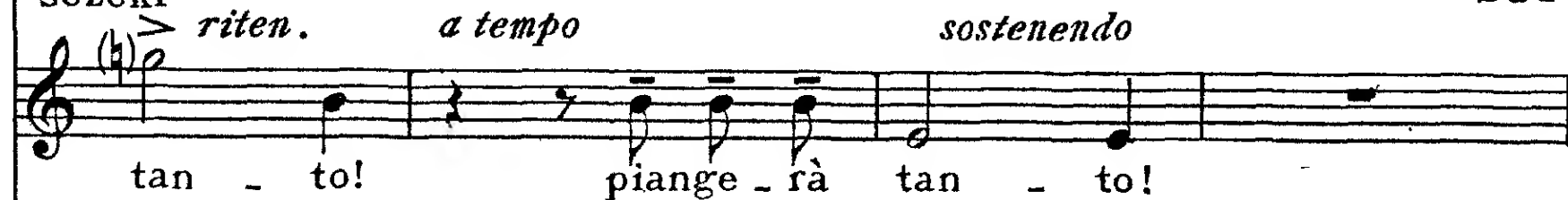
(voce lontana dalla camera
a sinistra, chiamando)

BUTTERFLY



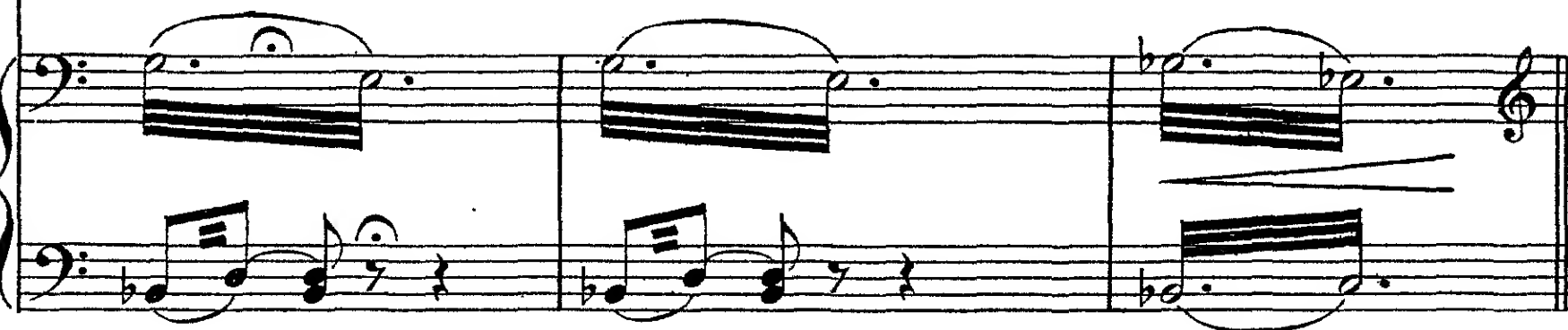
SUZUKI

Su -



BUTTERFLY

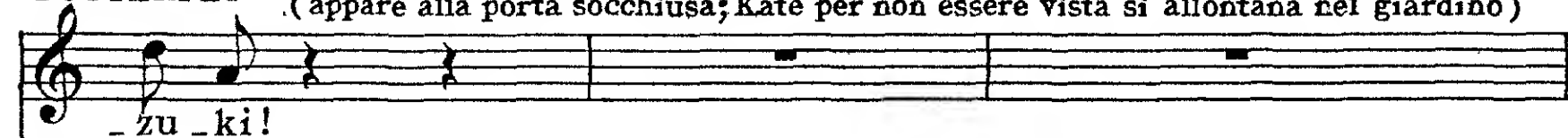
(più vicina)



ALLEGRO ♩ = 152

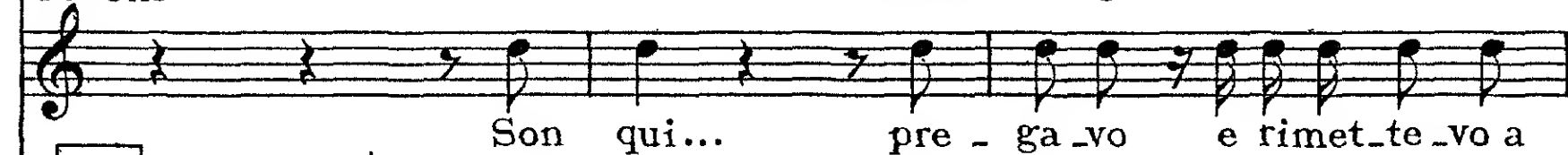
BUTTERFLY

.(appare alla porta socchiusa; Kate per non essere vista si allontana nel giardino)



SUZUKI

cres. e stringendo



31

ALLEGRO ♩ = 152



SUZUKI

(Suzuki si precipita per impedire a Butterfly di entrare)

po - sto... No... no... no... no... no... non scen...

(Butterfly entra precipitosa, svincolandosi da Suzuki che cerca invano trattenerla)

SUZUKI

(gridando)

- de - te... no... no...

ff *cres. e stringendo*

(aggirandosi per la stanza con grande agitazione, ma giubilante)

BUTTERFLY

VIVO (in uno)

È qui,..... è qui.....

no...

32 *VIVO (in uno)*

tremolo *mf*

BUTTERFLY

(scorgendo Sharpless)

do - ve è na - scosto? è qui,... è qui.... Ecco il

The first system of the musical score for Butterfly. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "do - ve è na - scosto? è qui,... è qui.... Ecco il". The piano accompaniment is in bass clef with the same key signature and time signature. It features a series of chords in the left hand and a melodic line in the right hand. The dynamics include a forte (f) marking.

BUTTERFLY

(sgomenta, cercando Pinkerton)

Conso - le... e... do - ve?...

The second system of the musical score for Butterfly. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Conso - le... e... do - ve?... ". The piano accompaniment is in bass clef with the same key signature and time signature. It features a series of chords in the left hand and a melodic line in the right hand. The dynamics include a forte (f) marking and a diminuendo (dim.) marking.

BUTTERFLY

do - ve?...

The third system of the musical score for Butterfly. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "do - ve?... ". The piano accompaniment is in bass clef with the same key signature and time signature. It features a series of chords in the left hand and a melodic line in the right hand. The dynamics include a mezzo-forte (meno forte) marking and a diminuendo (dim.) marking.

molto cres.

The fourth system of the musical score for Butterfly. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of chords in the left hand and a melodic line in the right hand. The dynamics include a molto crescendo (molto cres.) marking.

(dopo aver guardato da per tutto, in ogni angolo, nella piccola alcova e dietro il paravento, sgomenta si guarda attorno)

BUTTERFLY

Non

33

dim. e rall:

BUTTERFLY

(Vede Kate nel giardino e guarda fissamente Sharpless)

c'èl...

rall. sempre... e... dim: morendo...

34

BUTTERFLY

(a Sharpless)

Quella don - na?

rall:

35

BUTTERFLY

Che vuol da me?

Niu.no

p

36

BUTTERFLY

(Suzuki piange silenziosamente)

par... la!...

34

rall. ancora...

(Sharpless si avvicina a Butterfly)

BUTTERFLY

(sorpresa)

Per... ch  pian... ge... te? No: non di-temi

pp

per parlarle; questa teme di capire e si fa piccina come una bimba paurosa)

BUTTERFLY

nul... la... nul... la... for... se po...

ppp

BUTTERFLY

...trei ca... der morta sul... l'at... ti... mo...

ppp

BUTTERFLY

(con bontà affettuosa ed infantile
a Suzuki)

ADAGIO $\text{♩} = \text{♩}$

35

Tu Su - zu - ki che sei tan - to

ADAGIO $\text{♩} = \text{♩}$

mf

BUTTERFLY

poco rall:.....

buo - na, non piangere! e mi vuoi tanto be - ne un

poco rall:.....

BUTTERFLY

(come se avesse ricevuto un col-
po mortale: irrigidita)

Sì, un No, di' pia - no... Vi - ve?

SUZUKI

pp

Sì

36

p *ppp*

BUTTERFLY

(Suzuki tace)

Ma non vie - ne più. Te l'han detto!...

*mf**pp*

1

2

BUTTERFLY

(irritata al silenzio di Suzuki)

And^{te} sost^{to}

Ve - - spa! Voglio che tu ri - sponda.

And^{te} sost^{to}

37

*molto f**p**mf*

BUTTERFLY

(con freddezza)

SUZUKI

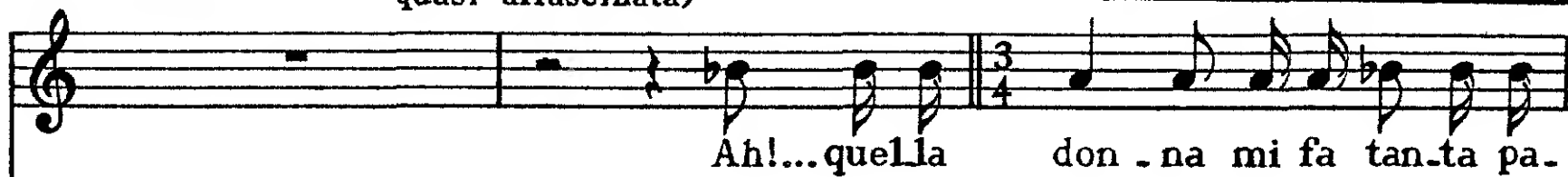
Ma è giunto ie - ri?

Mai più.

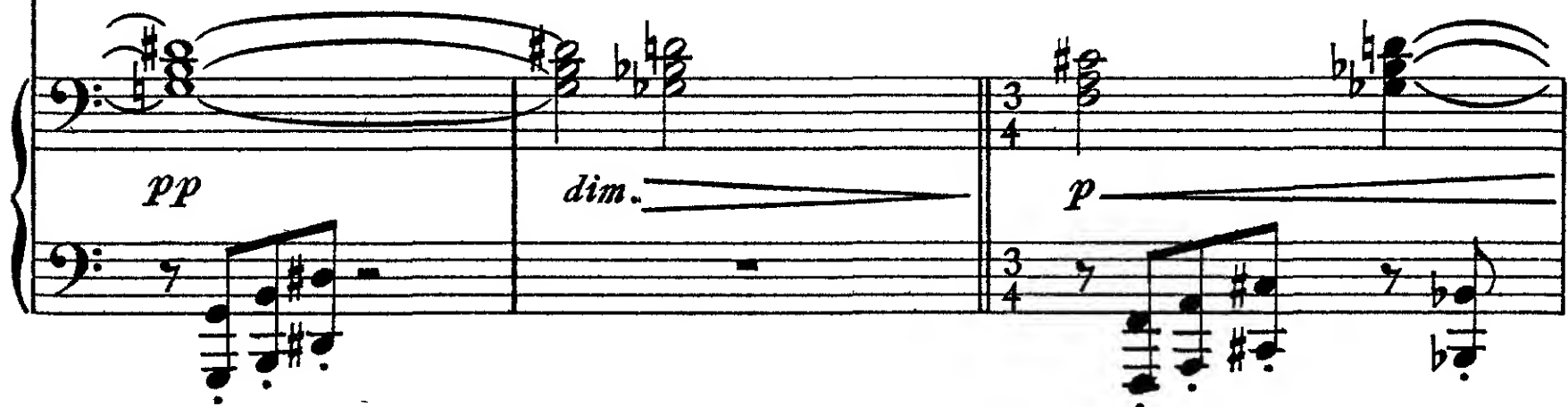
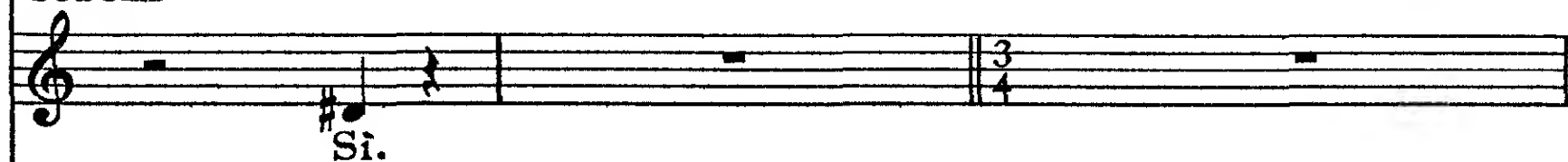
*pp**mf**pp**mf*

(Butterfly, che ha capito, guarda Kate,
quasi affascinata)

BUTTERFLY



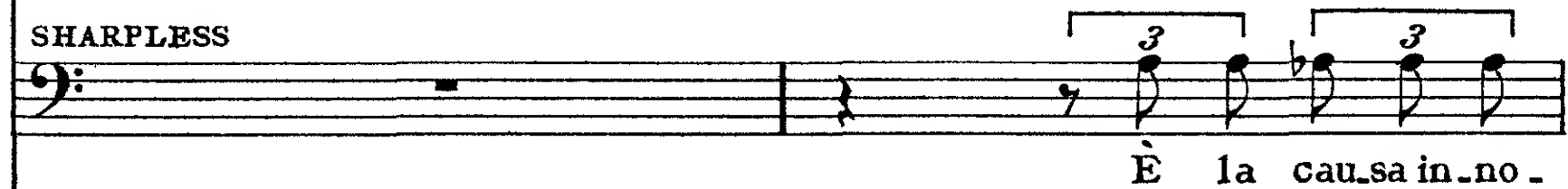
SUZUKI



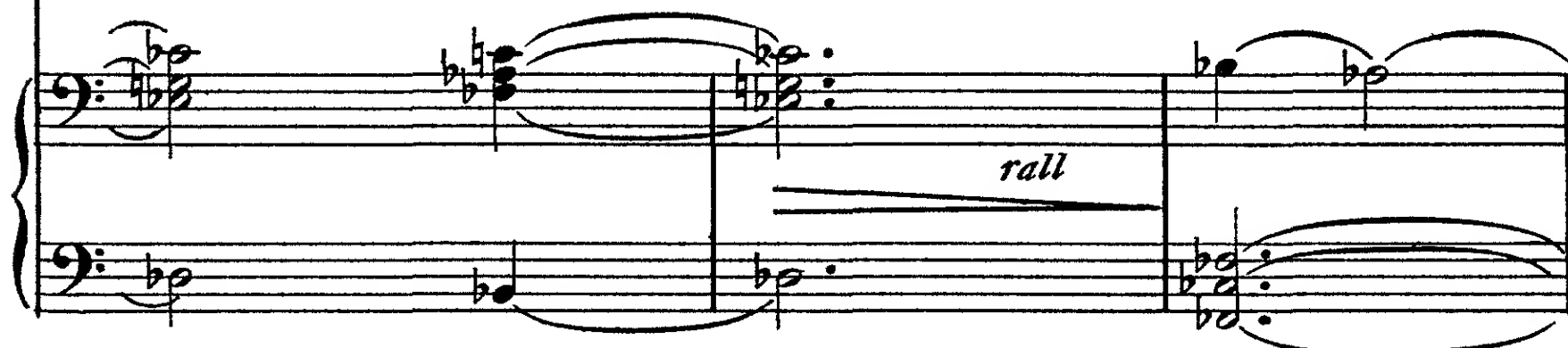
BUTTERFLY



SHARPLESS



SHARPLESS



BUTTERFLY (comprendendo, grida:)

Ah! è sua mo - glie!

f *p* *pp*

This musical block contains the first vocal line for Butterfly. The vocal staff is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The tempo/mood is indicated as 'comprendendo, grida:'. The lyrics are 'Ah! è sua mo - glie!'. The music features a strong dynamic of *f* (forte) at the beginning, followed by a gradual decrease to *p* (piano) and then *pp* (pianissimo) towards the end of the phrase. The piano accompaniment consists of chords and moving lines in the left hand.

BUTTERFLY (con voce calma)

Tutto è mor - to per - me! tutto è fi - ni - to! ah!

p

SHARPLESS

Co -

This musical block contains the second vocal line for Butterfly. The vocal staff is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat. The tempo/mood is indicated as 'con voce calma'. The lyrics are 'Tutto è mor - to per - me! tutto è fi - ni - to! ah!'. The music starts with a dynamic of *p* (piano). The piano accompaniment features long, sustained chords in the left hand. The section ends with the word 'Co -' on a separate line.

BUTTERFLY

Vo - glion

2
4

SHARPLESS

- rag - gio.

38

This musical block contains the third vocal line for Butterfly. The vocal staff is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat. The tempo/mood is indicated as 'con voce calma'. The lyrics are 'Vo - glion'. The music starts with a dynamic of *p* (piano). The piano accompaniment features long, sustained chords in the left hand. The section ends with the word 'rag - gio.' on a separate line. A box containing the number '38' is located below the piano staff.

BUTTERFLY

(disperata)

pren - der - mi tut - to!

il figlio mi - o!

SHARPLESS

Fa - te - lo pel suo

be - ne il sa - cri - fi - zio...

dolce

BUTTERFLY

(disperata)

Ah! tri - ste ma - drel tri - ste

*mf**dim.*

BUTTERFLY

ma - dre!

Ab - ban - do - nar

BUTTERFLY

(rimane immobile)

mio fi - glio!

39

BUTTERFLY

(calma)

E sia!

A lui devo ob - be -

rall:.....

rall:.....

BUTTERFLY

LARGHISSIMO SOSTENUTO ♩ = 40

- dir!

KATE (che si è avvicinata timidamente al terrazzo, senza entrare nella stanza)

Po - te - te per - do - nar - mi, But - ter - fly ?.....

LARGHISSIMO SOSTENUTO ♩ = 40*pp*

BUTTERFLY

Sostenendo con aria grave

Sot - to il gran pon - te del cie - lo non v'è

Sostenendo

BUTTERFLY

don - na di voi più fe - li - ce.

BUTTERFLY (con passione)

*muovere
un poco*

Sia-te-lo sempre, non v'attri-state per me.....

*mf**p**muovere
un poco*

BUTTERFLY

(che ha udito, dice con solennità)

KATE (a Sharpless, che le si è avvicinato)

A

Povera piccina!

E il figlio lo da-rà?

SHARPLESS

(assai commosso)

È un' immensa pietà!

*cres.**p*

e spiccando le parole)

BUTTERFLY

lui lo po-trò da-re se lo verrà a cer-ca-re.

dolce

(con intenzione, ma con grande
semplicità)

BUTTERFLY

Fra mez - z'o - ra sa - li - te la col -

40

BUTTERFLY

(Suzuki accompagna Kate e Sharpless che escono
dal fondo)

- li - na.

BUTTERFLY (cade a terra, piangendo - Suzuki s'affretta a soccorrerla)

ALLEGRO VIVACISSIMO ♩ = 176

43

ALLEGRO VIVACISSIMO ♩ = 176

Piano accompaniment for the first system. The music is in G major (one sharp) and 4/4 time. The right hand features a series of chords and single notes, while the left hand plays a simple bass line. A *pp* (pianissimo) dynamic marking is present in the fourth measure.

Piano accompaniment for the second system. The right hand has a more active melody with eighth notes and chords. The left hand continues the bass line. A *cres. molto* (crescendo molto) marking is placed over the third measure.

SUZUKI

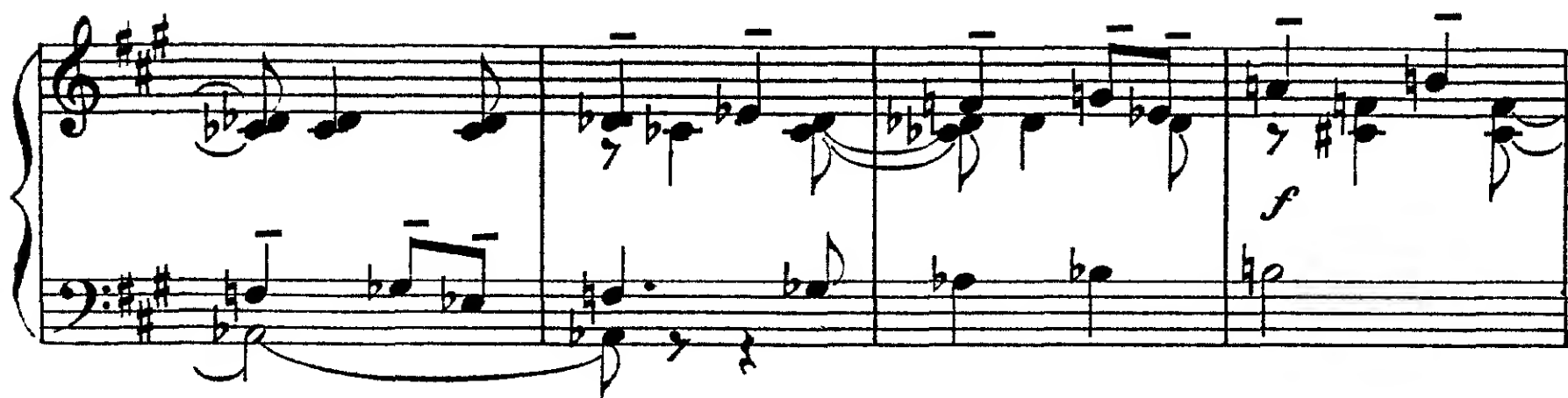
(mettendo una mano sul cuore a Butterfly)

Vocal and piano accompaniment for the third system. The vocal line (Suzuki) begins with a rest, followed by the lyrics "Co - me u - na mo - sca pri - gio - nie - ra". The piano accompaniment features a melody in the right hand and a bass line in the left hand. A box containing the number "44" is placed above the first measure of the piano part. Dynamics include *f* (forte) and *pp* (pianissimo).

SUZUKI

Vocal and piano accompaniment for the fourth system. The vocal line (Suzuki) continues with the lyrics "l'a - li bat - te il pic - co - lo cuor!". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The system concludes with a final chord in the piano part.

(Butterfly)



si rinfranca poco a poco: vedendo che è giorno fatto, si scioglie da Suzuki, e le dice:)



BUTTERFLY

Trop - pa lu - - ce è di fuor,.....

Piano accompaniment for the third system. The music features a more active bass line with eighth notes. A dynamic marking of *marcato* (marked) is placed above the bass staff in the third measure.

BUTTERFLY

..... e trop - pa pri - ma - - ve - ra.

Piano accompaniment for the fourth system. The music continues with a similar texture. The system concludes with a long, sustained chord in the right hand.

BUTTERFLY

(Suzuki va a chiudere lo *shōsi*, in

Chiu - di.

45

modo che la camera rimane quasi in completa oscurità)

a tempo

46

a tempo ma un po' meno

rall:..... (Suzuki ritorna verso Butterfly)
a tempo, ma un poco meno

BUTTERFLY

SUZUKI Il bimbo o-ve sia?

a tempo Giuoca... Lo chiamo?

AL TEMPO VIVO

BUTTERFLY *con angoscia* *poco rit:...*

La-scia-lo giuo - car,..... la-scia-lo giuo - car..... Va a

47 AL TEMPO VIVO

col canto...

BUTTERFLY *MODERATO* (risolutamente, battendo forte le mani)

fargli compa - gnia. Va, va. Te lo comando.

SUZUKI (piangendo)

Re-sto con voi. *MODERATO*

sf p staccato *cres.*

(fa alzare Suzuki, che piange disperatamente, e la spinge fuori dell'uscio di sinistra)

(Butterfly si inginocchia davanti all'im-

50

ff Largamente *rall.* *ppp stentato*

agine di Budda)

51

(Butterfly rimane immobile assorta in doloroso pen-

MENO

p appassionato *pp*

siero - ancora si odono i singhiozzi di Suzuki, i quali vanno a poco a poco affievolendosi)

allarg. *f*

(Butterfly ha un moto di spasimo)

allarg. *f*

(Butterfly va allo stipite e ne leva il velo bianco, che getta attraverso il paravento - poi prende il coltello, che chiuso in un astuccio

p *p*

di lacca, sta appeso alla parete presso il simulacro di Budda.)

p *p*

(Butterfly ne bacia religiosamente la lama, tenendola colle due mani per la punta e per l'impugnatura)

52

BUTTERFLY (legge a voce bassa le parole che vi sono incise)

Con o - nor muo - re chi non può ser - bar vi - ta con o -

dim.

BUTTERFLY

(si punta il coltello lateralmente alla gola)

- no - re.

ppp

53

(s'apre la porta di sinistra e vedesi il braccio di Suzuki che spinge il bambino verso la madre: questi entra correndo colle manine alzate: Butterfly lascia cadere il coltello-)

ALLEGRO

p

cres.

si precipita verso il bambino, lo abbraccia e lo bacia quasi a soffocarlo)

string. e cres.

BUTTERFLY

Tu?

secche

BUTTERFLY

tu?

tu?

tu?

tu?

ANDANTE AGITATO
con grande sentimento
affannosamente agitato

BUTTERFLY

tu?

tu?

pic-co-lo Id-di-o! A-

54

ANDANTE AGITATO

ff

BUTTERFLY

mo-re, a-mo-re mi-o,

fior di giglio e di ro-sa.

rall.

f deciso

rall.

(prendendo la testa del bimbo, accostandola a sè)

BUTTERFLY

a tempo

Non sa - per - lo ma - i..... per..... te,.....

ff a tempo

BUTTERFLY

con voce di pianto

..... pei tuoi pu - ri oc - chi, muor But - ter - fly.....

ff

BUTTERFLY

per - ché tu pos - sa an - dar di là dal

ff

p

mf

BUTTERFLY

ma - - re sen - za che ti ri - mor - da.....

p

mf

f

BUTTERFLY

allargando.....

..... ai di ma - tu - ri,..... il ma - ter - no ab - ban -

allargando.....*AND^{te} SOSTENUTO* ♩ = 50

BUTTERFLY

(con esaltazione)

- do - no.

O a me,

sce - so dal

55

AND^{te} SOSTENUTO ♩ = 50*f**meno f**p*

BUTTERFLY

sostenendo

tro - no del - l'al - to Pa - ra - di - so, guar - da ben fi - so,

*sostenendo**p**pp**p cres.**col canto*

BUTTERFLY

fi - so di tua ma - dre 'la fac - cial!...che te'n re - sti u - na

p

BUTTERFLY

trac - cia,.....

guar - da ben!.....

A - mo - re, ad -

p

cres.

rit.

ff

BUTTERFLY

- di - o! addi - o! picco - lo a - mor!.....

Va. Gioca,

(con voce fioca)

rall:.....

p rit. col canto pp

rall:.....

tristamente

m.d.

PIÙ LARGO (NB: tutta questa scena va eseguita molto lentamente)

BUTTERFLY

(Butterfly prende il bambino lo posa su di una stuoia col viso voltato

gioca.

PIÙ LARGO

p sensibile

verso sinistra, gli dà nelle mani la banderuola americana ed una puppattola e lo invita a

trastullarsene, mentre delicatamente gli benda gli occhi. Poi afferra il coltello e, collo sguardo sempre fisso sul bambino, va dietro il paravento)

56

fespressivo

cres. poco rit.

dim.

ff ff

ff
Ped. 8^a bassa...

(Si ode cadere a terra il coltello, e il gran velo bianco scompare dietro al paravento)

pp *

p ani - - - mando..... poco..... a.....

(Si vede Butterfly sporgersi fuori del paravento, e brancolando muovere verso il bambino - il

poco e crès:.....

gran velo bianco le circonda il collo: con un debole sorriso saluta colla mano il bambino e si trascina presso di lui, avendo ancora forza di abbracciarlo, poi gli cade vicino)

57

(b)

allargando

PINKERTON (gridando)

(interno) *ff*

sostenendo

Butterfly!.....

Butterfly!.....

ff allargando

p

sostenendo

ff

p

PINKERTON

allargando

But-ter-fly!.....

ff

p molto cres. e allargando

(La porta di destra è violentemente aperta - Pinkerton e Sharpless si precipitano nella stanza ac-

ANDANTE ENERGICO ♩ = 88

58

tutta forza

Ped.

correndo presso Butterfly che con debole gesto indica il bambino e muore. Pinkerton si ingi-
nocchia, mentre Sharpless prende il bimbo e lo bacia singhiozzando)

*

Ped.

SIPARIO RAPIDO

allarg.:.....stentato.....

molto allargando

Ped.

*